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We live in an age of expositions. The industrial and commercial spirit of the enlightened nations of the world is continually broadening and reaching out; and city, State and national exhibitions, as well as the great world fairs, in which the material products of our times are put on show, have been found to be a powerful stimulus to trade and commerce. A special musical exhibition, however, such as is now being held in Berlin, is something new. This display is solely in the interests of music, and it has brought together in the various halls of the Philharmonic building such a collection of objects pertaining to the art of music and to the musical trades as has never before been exhibited.

The "Musikfachaustellung," as it is called in German, was opened on May 5, and will continue until May 20. The opening occurred in Beethoven Hall on Saturday afternoon, and was an impressive and interesting ceremony. Every seat in the hall was taken, every niche and corner was occupied, and hundreds of disappointed people were turned away. The audience numbered members of the highest social and business circles, and pre-eminent artists from the Berlin musical world. On the platform was ranged the large Koslek Orchestra of wind instruments, while the middle gallery was occupied by the equally imposing Berlin Liedertafel Chorus. After Prince Friedrich Wilhelm of Prussia, honorary president of the exposition, had entered the hall, the ceremony began with a rendering of the "Hallelujah Chorus" by the orchestra of wind instruments. When the majestic strains of the Handel work had died away the Berlin Liedertafel sang Beethoven's "Die Himmel rühmen die ewigen Ehre" and Hegar's "Weihe des Liedes." The last number was so splendidly given that in defiance of ceremonial etiquette, the audience clapped its hearty approval.

The introductory address was made by Royal Kammermusiker Adolf Göttmann, who painted in glowing terms the circumstances which had called the exposition into life. He said that the idea of the "Ausstellung" had been set in motion by the Tonkünstlerverein about a year ago, and that its aim in the undertaking was to advance the economic and spiritual interests of general musical conditions, to bring into consideration questions of musical pedagogics, and most of all to establish a pension for musicians similar to the one set up by the German Stage Association thirty years ago. The Tonkünstlerverein, so Göttmann declared, was in search of ways of promoting mutual intimacy, for instance, between the industrial and reproductive branches of the musical art, of attaining definite outlining of the conditions under which music can be taught, obligatory teachers' examinations, and other such practical ends. All of these considerations, he said, had directly and indirectly served to foster the idea of an exposition which should afford a retrospective glance over the history of instrumental construction, music notation, and should also give a hopeful outlook into the future. The result of the exposition would demonstrate whether repetitions of the experiment would be practicable here or elsewhere. Göttmann then described the manifold difficulties inherent in gathering the exposition exhibits together, and thanked all who had assisted to the happy completion. He made especial mention of Prince Friedrich Wilhelm and the Duke of Sachsen-Altenburg, who had offered very valuable prizes and gave general recognition of the Government and private individuals, part for their contribution of prizes and medals and part for their loans of valuable manuscripts. The address was concluded with a "Hoch" to the Kaiser.

In response to this speech Prince Friedrich Wilhelm said

that it was a matter of pride and pleasure to him to open this exposition, such an one as had never been held in Germany, and to do so in a hall named after the greatest master among German composers. He thanked the committee for the honor done him, and said that he had assumed the office with all the more pleasure, as he had an especial interest in all art, and especially in music. He claimed that it was the duty of every educated man to cherish art, for thus the general status of humanity is advanced. The Prince likewise thanked all those who had assisted in preparing the exposition, and expressed the hope that the pains taken would not be fruitless, but would serve as a spur to higher and greater things in the same direction.

After Friedrich Wilhelm's speech the assembly made a circuit of the entire exhibit.

For musicians, by far the most interesting part of the exposition is that in the so called "Blue Room" on the second floor, where is to be seen the most remarkable collection of manuscripts ever brought together. Here we are at once ushered into the presence of the Holy of Holies—before us lie the priceless original manuscripts of the mighty Beethoven. We see in Beethoven's own writing the scores of the Ninth symphony, "Fidelio," the greatest of all piano concertos—the E flat, the "Missa Solemnis," the F major symphony, the C sharp minor string quartet, and the F major violin romance. We would not expect that thunderer among composers to write in a ladylike hand; and indeed, his scores are so illegible that one wonders how they ever could be read at all. It is not merely that the notes are corrected, erased, sometimes scratched out; they seem to be flung upon the page in a veritable hurricane of inspiration. And yet, unsightly as they are, those yellow pages have a value beyond money to express; they are the immortal works of an immortal genius.

Next to Beethoven lie the autograph scores of five entire Mozart operas—"The Magic Flute," "Titus," "The Schauspielers," "Cosi fan Tutte" and "The Marriage of Figaro," as well as the "Jupiter" symphony and the A major violin concerto. The "Don Juan" manuscript is in the possession of Mathilde Marchesi, at Paris. In contrast to Beethoven, Mozart's hand was fine and remarkably clear. Haydn likewise is represented, with two of the London symphonies, the C major symphony, "L'Our," an aria from "Philemon and Baucis," the D major piano sonata, and trios for two flutes and piano. He, too, wrote very clearly, with an old fashioned precision characteristic of his times. Then comes Schubert, with the "Wanderer" fantasy, thirty-eight songs, and the "Gesang der Geister über den Wassern." Schubert's hand was not especially plain, although much better than Beethoven's. Everything of his gives the impression of having been scribbled off in a hurry. Weber, on the other hand, as judged by the scores of his entire "Freischütz" opera and the originals of his F major "Concertstück," "Reiterlied," piano variations and "Invitation to the Dance," was very careful in his manuscripts. He wrote on rather a poor quality of paper, but the notes are small and distinct.

If it were not for Schumann and Mendelssohn one would be tempted to think that the classicists wrote as clearly as they composed, and that a little of the possible turgidity of romanticism had crept into the MSS. of the later composers. Mendelssohn wrote a very fine, pretty hand. His writings are represented by the originals of the "Elijah" and the "St. Paul," the "Midsummer Night's Dream"—that product of a ripened youth—and three songs, including "Auf Flügeln des Gesanges." The Schumann manuscripts comprise scores of the E flat and D minor

symphonies, "Paradise and the Peri," "Manfred," the C major violin fantasy, and the unpublished violin concerto in D minor. This was written shortly before the composer's death, and showed his decadence so plainly that Joachim, to whom it was dedicated and in whose possession it now is, decided not to publish it. Schumann wrote the neatest, clearest hand of all the great composers. The original of his famous song, "Du meine Seele, Du mein Herz, Du meine Wonne, Du mein Schmerz," looks like print. A very rare manuscript is that of the Handel cantata, "Salve Regina"; there is only one other Handel manuscript in Germany.

Space considerations forbid my mentioning in detail all the various interesting manuscripts and autographs of Rossini, Cherubini, Verdi, Donizetti, Meyerbeer, Liszt, Berlioz, Philipp Emanuel Bach, Brahms, Goetze, Nicolai and Lortzing, Scarlatti, Wagner, Hugo Wolf and Spohr on exhibition. Chopin manuscripts are especially interesting because they are so rare. He destroyed almost everything after the first copy had been printed, a fact which is greatly to be lamented. His C minor sonata and three etudes—the famous G flat, and the F major and F minor—are included in this collection.



Side by side with the Beethoven scores, however, lie the manuscripts of one before whose name the whole world bows down—Johann Sebastian Bach! Here are the originals of that greatest of all oratorios, the B minor Mass, of two cantatas, of that noble work, "The St. Matthew Passion" music, and a score upon which every living pianist should look—the "Well Tempered Clavichord." This lies open at the first prelude (C major), the one upon which Gounod wrote his famous melody. Next to the "Clavichord" lies a manuscript which made me gasp and take off my hat in awe. It is for me the most impressive autograph I ever looked upon—the Bach chaconne! It is written in a big, bold hand. The grand old cantor's manuscripts are very clean and neat, and never does one find an erased or corrected note. In the chaconne, however, he was somewhat careless in writing accidentals; his sharp sometimes looks like a natural, and his flats are very small. It was very interesting to observe frequent bowing marks in the chaconne, for I had always heard from the wisecracks that Bach never wrote anything but the naked notes. It is true that he has assigned no tempo and no signs of expression, no fingering, and so forth. The only heading in connection with the whole piece is the simple word "Ciaccona." The arpeggio part is not written out; Bach merely gives the chords and places above the direction, "Arpeggio."

The greater part of these invaluable manuscripts are contributed by the Berlin Royal Library, but the private collections of Joseph Joachim, Siegfried Ochs, Otto Lessmann and Dr. Max Friedländer were loaned for the occasion. The worth of these manuscripts, of course, cannot be computed; they are not only priceless, but constantly increasing in value. Like rare old Stradivarius violins, or still more, like paintings of Michael Angelo or Raphael, each passing year adds to their immeasurable worth and places them higher among the great treasures of the world.

Very interesting, too, is the development of musical notation, as shown in this same "Blue Room." Probably the oldest examples of this kind were those of Dr. Fleischer's collection, including ancient Hindu accentuation marks and music notation for old Sanskrit texts; Chinese and Japanese notation dating back 400 and 500 years; and Greek notation of the third century before Christ, and the earlier part of the Middle Ages. Then there were reprints of the Delphic Hymn to Apollo, Hebrew accent marks for the Bible texts (Middle Ages), Byzantine and Oriental notation of the tenth and fifteenth centuries respectively, and numerous fragments of mediæval Latin, Italian, French and German chorals, and hymn books with all manner of old notation signs. The exhibits of notation represent practically all Europe (Germany, France, Italy, the Netherlands, and Spain), there being no less than fifty-three displays of this nature up to the year A. D. 1000. In this connection the modern music books for the blind, with their raised printing, are also worthy of mention.

Examples of early editions of the great master's works are also displayed. We saw rare copies of Gluck's "Iphigenia at Aulis" and "At Tauris," Beethoven's A flat sonata, Bach's piano exercises, Mozart's "Il Dissoluto Punito" or "Don Juan," and Corelli's violin sonata, published in 1699. There were fifty-six first prints of this kind.

Enlivening after these objects of more sober study are a series of caricatures representing famous musicians of the past. Paganini, violin in hand, was sketched in a ludicrously twisted pose. Richard Wagner, self importance swelling from his stiff high stock, was depicted as guiding us to the "Music of the Future." Then there was a picture of Liszt, improvising at the piano, with a background of weird human characters in hazy ethereal outline, presumably suggesting the nebulous quality of his improvising fancy.

The adjoining room is occupied by that wonderful invention, the Mignon piano-player, an instrument which, in my opinion, is the most marvelous and successful of all musical devices. I have already written something about

this discovery in *THE MUSICAL COURIER*, and what I again heard upon this occasion only served to heighten my previous impression. Continuous concert performances are given all day long by the Mignon. Such numbers as the Chopin A flat polaise, played by Busoni; the Liszt "Liebestraum," No. 3 (d'Albert); the Wagner "Fire Music" (Hoffmann); Saint-Saëns' "Les Cloches de Las Palmas" (Dr. Neitzel); the Schubert C minor impromptu (Ansorge); Scharwenka's "Polish Dance," and numerous Chopin numbers (Scharwenka), and innumerable other works of similar worth, played by artists of similar rank, are given. I heard the Liszt sixth rhapsody while in the adjoining room examining the manuscripts. The brilliance and verve of the performance, the speed and lightness of the octaves, and the climax in tone and tempo which marked the close convinced me that the artist playing was Carreño; and upon inquiry I found that such was really the case. The Mignon reproduces the tone, touch, tempo, interpretation—in fact, the whole inner essence and outer form of the artist's interpretation—so perfectly that any one acquainted with that artist's style can never mistake it for another's. The invention is positively marvelous, and it will undoubtedly prove a world power in the great musical trades and in music in general.

The entire first floor, comprising the large and small halls of the Philharmonie, the numerous intervening corridors, the foyers, and the large entrance, is completely filled with exhibits of musical instruments of every kind, various piano playing devices, new inventions, phonographs, musical publications, etc. No less than sixty-two piano firms have instruments on show, and the makes are all German, except that of Bösendorfer, the Austrian, of Vienna. Forty-five makers of string instruments are represented, with violins, violas, 'celli, basses, bows and their component parts. Along with the new instruments are also a goodly number of old Italian masterpieces, including several Strads, a Guarnerius and an Amati. Very interesting was a 'cello like instrument, said to have been made by Tiefenbrucher (Duifopgruggar) in 1524. Six manufacturers of woodwind instruments have exhibits—eleven of brass and four of instruments of percussion. There were also five firms exhibiting string instruments that are plucked—guitars, zithers, &c. Numerous harmonium enterprises were in evidence, prominent among them that of Paul Köppen. The musical instruments of the "Austellung" were all of German make, but among the phonographs the Edison took the lead. Twenty-six different collections were exhibited by makers of mechanical musical instruments. Thirty-three music publishers were also represented, mostly of Berlin and Leipzig.

Late in the day, when the crowds are larger and competition keener, the first floor sounds more like the "Streets of Cairo" than like a staid German exhibition. The different firms vie strenuously with one another in crying and testing their wares, and the result is a pandemonium of harmonium, electric organ, pianola, phonograph, violin, zither and guitar tones that defies description.

In one of the garbier halls is placed part of the Hochschule collection of old instruments. There are the monochord and polychord, ancestors of the harpsichord, spinets, clavichords, harps, virginals, double manual clavichords, "Hammer" and "Tafel-Klavier," &c. Included in the display is Benjamin Franklin's eccentric invention for producing music from a series of glasses. Glass balls tuned to different pitches are ranged upon a spindle in such a way that their rims follow in close succession, forming something similar to a keyboard. The spindle and with it the bells, are set in rotation by a pedal, and then stroked with a moistened finger. The result is a peculiarly appealing series

of sounds, suited, as the catalogue naively remarks, to the "Weltschmerz" Werther period, which gave the instrument birth.

Of interest to all practical musicians is the display pertaining to acoustics. This includes the Helmholtz instrument for ascertaining sound color, an instrument loaned by the Berlin Royal Physical Institute. Various new acoustic inventions, such as resonators, violin vibrators, sounding boards, and so forth, were also shown in this department.

In a large underground room below the small hall of the Philharmonie I found a noteworthy device, the "Kromarograph," discovered by Laurenz Kromar, of Vienna. The purpose of this invention is to record improvisations. The machine is attached to the piano by means of an electric wire. The artist sits at the grand and improvises, and with every note he plays small steel hammers spring up and record the note upon a long, thin roll of paper. The notation is very simple, a heavy dash signifying a white, a light dash a black key, and the value of the note being determined by the length of the dash. The name of the note (A, B flat or F, &c.) is ascertained by a system equally easy. Thus, when the artist has finished his improvisation, he has a record of what he has played, a record which it might have cost him infinite time to write out. If the invention had been discovered in the days of Chopin, for instance, who knows what ethereal melodies now unheard might have been preserved to the world!

On the same floor was a piano with a new sounding board device, but with the great noise going on around it was impossible to judge accurately of the invention's worth. With this "Resonanz-Boden" it certainly is much easier to produce a good legato and singing tone than on the ordinary piano, but I should imagine that technical passages would not always be clear.

Music has become such a factor in the life of the world that such an exposition given by the most musical of all nations, Germany, cannot fail to arouse keen interest and have great effect. Goethe says, "Wer vieles bringt wird manchem etwas bringen," and this Musikfachaustellung has something of interest for every one. There are objects of interest along the lines of musical invention, the musical trades and musical publication, and in these the more practical musician will find decided stimulation; and surely the heart of every true musician will beat faster as he looks upon those priceless legacies of the past—the scores of the immortal masters. The Musical Exposition cannot but give an impetus to music in all its branches, and all praise and honor are due to those who have carried it to such a worthy consummation.

ARTHUR M. ABELL.

Louise Ormsby's Tour Closed.

Louise Ormsby, the soprano, has just completed a successful five weeks' tour of the country. Miss Ormsby will locate in New York about September 1. She has a number of re-engagements to fill in the early autumn and winter, and the singer is looking forward to a season of prosperity. Some recent press notices of Miss Ormsby follow:

"The 'Stabat Mater,' the crowning oratorio number of the night, was quite dramatic in style, and was sung with a thoroughness of appreciation as to impress everybody with the progress made by the society. Madame Ormsby, new to York people, made a most favorable impression.—York, Pa., Gazette.

Miss Ormsby, in her beautiful solo, "Libera Me," showed herself of a true dramatic type in voice and nature. She possesses a full, strong soprano, well rounded and of large range, and combines technical ability and fine command over her voice, with true artistic temperament.—Syracuse Herald.

Miss Ormsby's singing was beautiful. The tone of her voice was delicious, so sweet and so rounded. The nicety of work in her phrasing and her delicacy of shading were admirable.—Post Standard, Syracuse, N. Y.

The soloists were familiar to the audience except one, Louise Ormsby, the soprano, who made her first appearance here last evening. Her voice is a high soprano, and the work that fell to her was sung in a most artistic manner. She is a most satisfying singer, and she should be put on the list by the Musical Association to be returned again.—Press-Knickerbocker-Express, Albany, N. Y.

tion to be returned again.—Press-Knickerbocker-Express, Albany, N. Y.

Miss Ormsby showed herself equal to every occasion. The peculiarly impressive recitatives and "sotto voca" she executed with remarkable finish and poise. The quick staccatos were also clean cut and concise, yet not overdone. Miss Ormsby showed herself an actor in sound as well as an artist in conception of her part. Whether in the "soprano obbligato" accompanying the chorus, or in duet or trio with one of her associate soloists she was equally at home. She has a genuine, pure soprano voice of remarkable range, yet always full and sweet. Her enunciation was faultless and she handled her Latin, the phrasing of which is most difficult in the requiem, with the greatest ease.—The Times-Union, Albany, N. Y.

Miss Ormsby sang here for the first time in a public concert. Her voice is one of fine and sympathetic quality, and it has been finely trained. It is lyric rather than dramatic, and the singer was therefore more effective in purely lyrical passages than in passionate declamation or in massive ensemble. It would be a pity if she were tempted to force her tones, for her voice would not long endure the strain. Whenever there was an opportunity for her to make a legitimate display of her artistry, she gave much pleasure.—Boston Herald.

Louise Ormsby, with but scant opportunity, made the individual hit of the evening in the soprano solo with the chorus in Part II. Miss Ormsby received an ovation, the audience being drawn away for the moment from the solemnity of the occasion.—Times-Dispatch, Richmond, Va.

ATLANTA.

ATLANTA, Ga., May 21, 1906.

At the regular meeting of the Sarah McIntosh Chapter, D. A. R., Wednesday afternoon at the home of Mrs. J. T. Moody, the guests were entertained with a delightful musical program, arranged by Mrs. W. S. Yeates.

A concert will be given this evening at 8 o'clock at the Jackson Hill Baptist Church.

The Männerchor of the Atlanta Turn Verein gave a concert in its hall, May 15. The assisting artists were Margaret Dunlap, contralto; Anna E. Hunt, violinist; Frank Arndell, tenor, and George McDaniel, baritone. The following program was presented:

Proudly as the Eagle.....	Spohr
O, Sanctissima.....	Spohr
Männerchor.....	
Am Rhein un Beim Wein.....	Ries
Mr. McDaniel.....	
Reverie.....	Vieuxtemps
Miss Hunt.....	
Walther's Prize Song, from Die Meistersinger.....	Wagner
Mr. Arndell.....	
Laxna.....	Newton
Miss Dunlap.....	
Die Nacht.....	Abt
Lullaby.....	Brahms
Männerchor.....	
Der Studenten Nachtgesang.....	Fischer
Männerchor.....	
Over the Desert.....	Kellie
Mr. Dunlap.....	
Tarantelle.....	Bohm
Miss Hunt.....	
I'll Sing Thee Songs of Araby.....	Clay
O, Come With Me in the Summer Night.....	Van der Stucken
Mr. Arndell.....	
The Garden of Sleep.....	De Lava
Miss Dunlap.....	
Drei Glaesser.....	Fischer
Goodnight.....	Methfessel
Männerchor.....	

A Southern sängerfest, the largest ever held in the South, will have its initial day in Chattanooga, Monday (today). It will last three days. The Atlanta Männerchor, fifty male voices, under the direction of Dr. J. Lewis Browne, has been entered in the prize competition. Madame Nordica will be the soloist tomorrow night. H. C.

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BERRICK VON NORDEN, THE TENOR.

Fortunate beyond the dreams of many young Americans have been the advantages and privileges of Berrick von Norden, the tenor. Since the time of his birth in New York city to the day of his graduation from Brown University in Providence, the fates have been most kind. The parents of Mr. von Norden are Americans, but the musical strain is easily traced to the German and Swedish ancestors of the family. The Von Nordens moved from New York to Providence when their son was an infant. In Providence every educational opportunity was turned to good account for this talented boy. The musical training of the young man began some time before he entered Brown University. He studied voice with Dr. Jules Jordan and piano with some of the best teachers in Providence, and in the university he became the leader of the glee club. As soloist of one of the influential churches in Providence, he also distinguished himself.

After graduating from Brown University, Mr. von Norden came to New York and took up advanced studies with Anna Lankow. Last year when Madame Lankow went abroad Mr. von Norden was one of the party of students who accompanied her. The young tenor "coached" in London and Paris, and while in Vienna he received the offer of a contract to sing at the Grand Opera in Vienna. Another result of the European trip was the engagement for a tour of the United States with Madame Calvé. This tour, as many readers of THE MUSICAL COURIER may remember, extended from the Atlantic to the Pacific, and was in all results a series of triumphs seldom surpassed even in this land of big things. The press notices indicate that Mr. von Norden was considerably more than a comet to a brilliant star. The man of education and culture, with his voice of rarely sympathetic and musical timbre, and the presence that indicates the highest breeding, found the audiences most responsive.

Since the Calvé tour ended Mr. von Norden has been filling some excellent engagements. He gave a recital at the Harvard Club. In the title role of Faust with the White Plains Choral Society, when Gounod's opera was presented in concert form, the tenor received an ovation. He was the soloist with the Passaic Choral Union in the presentation of "St. Paul." Another engagement included one with the Musical Art Society, of Orange, N. J., Arthur Woodruff, conductor. In Rochester, N. Y., Mr. von Norden sang at a musicale a group of new songs by John Beall, and this appearance secured for the tenor a return engagement in Rochester for the fall. Another autumn engagement already closed for the tenor is in one of the Chickering chamber concerts in Boston, under the direction of Mr. Tucker. Mr. von Norden received the appointment as a member of the quartet of the Munn Avenue Presbyterian Church, of East Orange, of which S. P. Warren is the organist. This is one of the highest priced choir engagements in the East. Excluding two New York churches, no resident tenor receives a salary equal to that paid Mr. von Norden.

Possessing a ready fluency with the modern languages, Mr. von Norden's repertory is naturally very extensive. He sings the principal operatic arias, the German lieder of all schools, the French chansons of the old and new epochs, and the classic and new Italian masters are also included in his list. Oratorio literature is another department that Mr. von Norden has at his command. While the ultimate aim of this singer is opera, he will remain in this country for all of next season and the season after that.

Madame Calvé was very much interested in the young artist, and she, with other colleagues, are hoping that he will enter the operatic ranks within the next five years. Mr. von Norden's career has been brilliant, but he has achieved all of his honors for reasons that are just and legitimate. The lyric artist must have a combination of qualities. Fate has been most kind to Mr. von Norden, for it has endowed him with a beautiful voice, intelligence, and the wholesome manliness that compel success. Some of Mr. von Norden's press notices from concerts on the Calvé tour are appended:

Mr. von Norden, the tenor, actually shared honors with the star. In fact the audience unmistakably showed real enthusiasm after each of his numbers. He has a voice of purest lyric qualities, well schooled and of rare flexibility. His personality and style win him the battle in no small degree. He is an artist of unusual powers.—Indianapolis Sentinel.

Mr. von Norden divided almost equal honors with the star, and responded to encore after encore with a graciousness that was hardly less pleasing than his singing.—Indianapolis Star.

Mr. von Norden has a fine voice, highly cultivated, and he sings with much feeling and expression. So well did the audience like him, and so graciously did he show his appreciation, that he sang four encore songs, and one was almost afraid there would be trouble behind the scenes if the audience called him out many more times.—Indianapolis News.

Most conspicuous in Calvé's support is Mr. von Norden, who has a tenor voice of exceptional sweetness. He sang in French, Italian, German and English with equal facility. He is a very young man, and is evidently endowed with the serious purposes of the artist. He created the most favorable impression, and was the recipient of much applause.—Seattle Post-Intelligencer.

Mr. von Norden has a delightful voice, one of the best heard here in a long while, and he is a thorough artist. The voice is of excellent quality throughout, warm and true, and was much appreciated, calling for lusty encores.—New Orleans News.

Mr. von Norden possesses a voice that is fresh and sympathetic, light and fluent. His numbers were delightfully rendered. He is musical and always satisfying.—New Orleans Item.

Mr. von Norden possesses an absolute tenor, light in timbre, flexible and without a tinge of baritone.—Dallas News.

In Mr. von Norden the concert stage has a treasure as a tenor.—Atlanta Journal.

Mr. von Norden is a tenor of most attractive gifts, his voice is smooth and sweet, and his art satisfying and artistic.—Los Angeles Examiner.

Mr. von Norden has an exquisite voice, beautifully placed, and used with most artistic effect.—Los Angeles Express.

Mr. von Norden's voice has much to single it out as an unusually fine tenor, and the careful cultivation it has received was evident throughout his numbers.—Portland, Oregon, Daily Journal.

The tenor, Mr. von Norden, has a good style, a high, clear, sympathetic voice. He is distinctly a talented singer.—Vancouver, B. C., Province.

Mr. von Norden possesses a rare tenor lyric-dramatic voice, and feels what he sings, and sings with inspiration.—Salt Lake Tribune.

Mr. von Norden possesses a voice of splendid quality, which he handles artistically. His enunciation is clear and his phrasing is good.—Kansas City Journal.

Mr. von Norden has a voice of very pleasing, attractive quality. He sings with confidence, but with careful discrimination. He was a decided favorite.—Kansas City Times.

Mr. von Norden has a sweet voice, purely lyric in quality. He sang in an artistic manner, interestingly and effectively.—Chicago Tribune.

Mr. von Norden is the happiest of lyric tenors, whose agreeable personality, taste in selection and artistic delivery of his songs, in a voice of much intelligent sweetness, delighted the audience.—Chicago Daily News.

Mr. von Norden has a strong, sweet voice. He sang in an exceedingly finished manner, and delighted the audience.—St. Paul Pioneer Press.

Mr. von Norden was the genuine, fresh delight of the evening.—St. Louis Republic.

Mr. von Norden made a splendid impression. He has a most musical quality, and sings with a good deal of intelligence and plenty of freedom.—St. Louis Post.

Mr. von Norden sang his numbers exceedingly well. His voice, a pure tenor, has been admirably schooled. He sang with fine understanding, and his diction in French, German and English was perfect.—Buffalo Express.

Mr. von Norden has a voice well schooled, and he sings with much artistic perfection and vocal finish.—Boston Post.

Mr. von Norden's voice is round, mellow, clear and resonant. He has in him all the qualifications for a grand opera tenor.—Boston American.

Mr. von Norden proved to be an absolute tenor, light in timbre, flexible, and without a tinge of baritone.—Toronto Post.

Mr. von Norden displayed a 'lyric tenor voice in a most agreeable manner. His songs were well chosen and well sung. His success with the audience was most pronounced.—Washington Post.

Mr. von Norden has an excellent tenor voice. He sang with firmness and conviction. Enunciation in three tongues (English, French, German), in which he sang, was remarkably good.—Baltimore Sun.

Mr. von Norden proved acceptable. He sang in French, English,

German and Italian with equal facility and astonishingly excellent diction. Mr. von Norden has the serious purpose of the artist. His voice is very sweet and of charming quality. He was given the heartiest reception.—Detroit News.

Mr. von Norden deserves to be characterized as an artist of no mean ability. His voice is lyrical in quality, but he imbues it with a great deal of expression, power and feeling.—Cincinnati Enquirer.

In Mr. von Norden there is a rising star of the musical world. He has an exquisite voice, which he manages with refinement and ease. It is a lyrical tenor admirably trained. His style is calm and assured, exhibiting fine musical appreciation.—Cincinnati Times-Star.

MUSIC IN HOLLAND.

THE HAGUE, May 12, 1906.

Nothing succeeds like success. Viotta, having gained his point as to the Concert-Diligentia at The Hague, has also attained to the direction of the Eruditio concerts at Rotterdam. These concerts were hitherto given with the Utrecht Orchestra, of Mr. Nutschenruyter.

At The Hague, the Amsterdam Orchestra will give a series of ten concerts under the direction of Willem Mengelberg, and at Rotterdam the Utrecht Orchestra intends to give concerts under the direction of Mr. Nutschenruyter. So there will be not war to the knife, but rivalry between the orchestras. The public will be still more saturated with music and the poor critics are to be more than ever in harness.

The extraordinary sympathy shown at The Hague for the Amsterdam Orchestra concerts in less than four months—there were more than 2,000 subscribers—has been a blow to the committee of the Residentia orchestra. Nevertheless it keeps up a stout heart. The contract with the Concert-Diligentia is ready to be signed and negotiations are pending with a number of well known soloists. Some members of the orchestra are not particularly pleased with the conditions upon which they are engaged—many rehearsals, a number of concerts and moderate payment.

The new Dutch Opera, which gave several performances of "Tannhäuser," seems already to meet with difficulties. But Mr. Van der Linden persists in saying that all is right, and mayhap he will once more weather the storm. I could not be present at the (German) performance of "Figaro's Hochzeit," but I am told it did not equal that of "Die Entführung aus dem Serail."

Harold Bauer and also Mark Hambourg appeared with great success in a number of concerts in this country.

The chief event of the season was the appearance of Edvard Grieg at Amsterdam, who played several of his beautiful "Lyric Pieces," and with Pablo Casals, the Grieg sonata, op. 35. Julia Culp sang a number of his Lieder, and other works of the gifted Norwegian were likewise duly appreciated.

Felix Weingartner is coming soon. He will produce several of his works for strings and piano, assisted by the Amsterdam Quatuor.

June will bring us back the Philharmonic Orchestra from Berlin, most likely with a new leader, for Mr. Scharrer, if it is said, has resigned and will be succeeded by Mr. Kunwald, from Frankfurt. And so summer will glide away and the winter will come again. Music (with a capital M) never resting, never tired—sometimes, it is true, tiresome even to those who adore her like yours truly.

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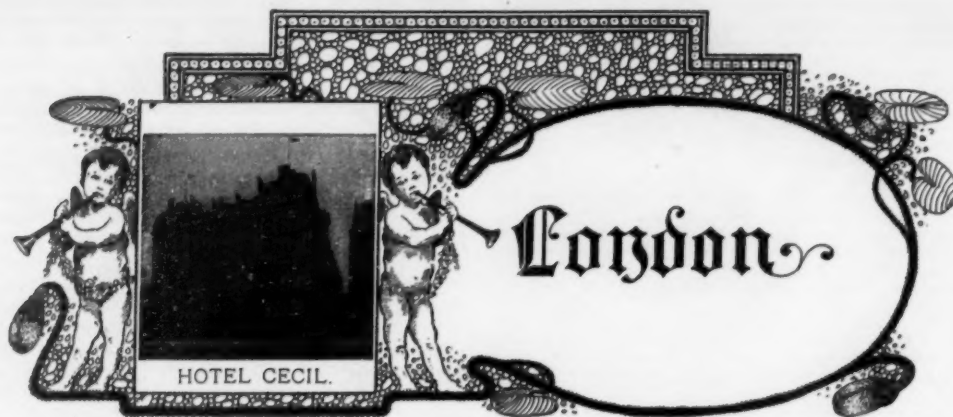
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HOTEL CECIL,
LONDON, MAY 16, 1906.

The first "Ring" cycle finished up last Wednesday, and the performance of "Götterdämmerung" was in many ways the best of the cycle. Wittich dominated the stage during the whole evening, and gave us a very fine Brünnhilde, her acting being especially good. Now and then she was inclined to force her upper tones, with the result that they sounded a bit scream at times, but on the whole her singing was splendid, and her declamation perfect. Konrad, who ought to have been the Siegfried, was taken ill suddenly, and Bürger, the new tenor, had to take the part at short notice, so that one cannot criticise him too severely. He made at least a very presentable hero in appearance. Kirkby-Lunn as Waltraute was magnificent in her great scene with Brünnhilde, and Whitehill was an ideal Gunther. Raboth was the Hagen and Fräulein Grimm the Guttrune. The orchestra played gloriously, and things on the stage worked fairly well, although the final scene was rather a tame affair.

The following night (Thursday) there was a new Faust.

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the Russian tenor, Altchewsky, who has a voice of very nice quality and a most artistic method. Donald was the Marguerite. She is acting and singing even better this year than last season. Jourmet was the Mephistopheles and Seveilhac the Valentin. Messenger conducted excellently.

On Friday we had the two novelties, Poldini's "Der Vagabund und die Prinzessin" and Cornelius' "Der Barbier von Bagdad." The mounting of the latter was a very happy idea on the part of the management. It is a most delightful comic opera, and the music, although humorous, has always a certain touch of nobility about it. Moreover, the score is a brilliant one from a musician's point of view. Cornelius had ideas far ahead of his time, and his music does not sound in any way old fashioned. Under Richter the opera went with much verve, and none of the humorous details escaped attention. Knüpfer, as the barber, gave an exhibition of perfect art, both in his singing and acting, the latter being quite delightful. Jörn, as the feverish lover, Nureddin, did very well, and Fräulein Burchardt, as his ladylove, Morgiana, sang creditably and looked the part. The chorus was good and the mounting of the two scenes very picturesque.

A native conductor in the chair at Covent Garden during the "grand" season is something very unusual, and most people were very pleased to see such a distinguished musician as Percy Pitt given that honor. By special request of Dr. Richter Mr. Pitt was asked to conduct the Poldini opera, and accordingly he presided over the orchestra during the earlier part of Friday evening. He made a distinct success in a task which is by no means so easy as it looked, and as a matter of fact, before the opera had proceeded very far, an accident happened which at once tried Mr. Pitt's generalship. The tenor forgot his part and had to skip a good many bars, but Mr. Pitt covered it up admirably with the orchestra.

The work itself is a pretty little opera, the music being

dainty and refined, with plenty of melody throughout. The story of the libretto is taken from Hans Andersen's "The Princess and the Swineherd." The Princess rejects a princely suitor, who thereupon returns disguised as a traveling showman, and pleases her with his performance. A hundred kisses is all he asks for reward, and at last the Princess consents to give them. Then she finds out whom she is kissing, and discovers her love for the Prince, who will have none of it now, for he rides off leaving her lamenting.

The introduction of a marionette theatre is a happy touch and the composer has ingeniously accompanied this drama by a set of variations as a kind of "hurdy-gurdy" tune, the scoring being very clever at this point. Also there is a pretty love song which deserves notice, but as a whole the music is not original enough to hold one's attention firmly. Herr Jörn and Fräulein Burchardt took the chief parts, and did very well in them.

We are now in the midst of the second "K." cycle, which, in the matter of casts, is far superior to the first. On Saturday night in "Rheingold" Van Rooy was the Wotan, and his performance, though slightly overelaborated at times, was a very great one. The rest of the cast was the same as in the earlier cycle, and the staging was, if anything, somewhat better than before.

For Ternina's much talked of reappearance on Monday evening in "Walküre" there was a record attendance at the theatre. The cast, too, included Van Rooy as Wotan and Wittich as Sieglind, making an irresistible combination. Ternina's long illness has not been without effect on her voice, which shows some slight signs of wear, but the wonderful charm of her singing is still undiminished, and from a dramatic point of view she has never done anything better than her performance on Monday night. The passion and tenderness of her Brünnhilde are something to remember forever. In the final scene she and Van Rooy were unsurpassable. Wittich's Sieglind was also a very fine piece of work, especially from the dramatic point of view. One can only regret that for such a cast a stronger Siegmund than Herr Konrad could not have been found.

After the performance Richter told me that he had that night conducted in public for the 4,000th time. That would mean, so he said, something like 12,000 full rehearsals, and between 25,000 to 35,000 piano rehearsals. Richter, who was born in 1843, began his career as a conductor in 1868, with a performance of "William Tell." Considering that every year seems to find him still as youthful as ever, we may hope—and every music lover in the country does hope—that another 4,000 performances may stand to his credit before he has to lay down the baton forever.

Last night Caruso made a triumphantly successful renée in "Rigoletto," an event with which I must deal in my next letter.

For the rest of the week we shall have "Siegfried"—to-

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night with Galski and Anthes, and "Götterdämmerung" on Friday, while on Thursday Melba and Caruso will sing in "Bohème."

Destinn comes to London in a few days and will appear in "Madame Butterfly." In the "Flying Dutchman" she will be the Senta, but the opera will not be mounted for some time to come.

Perhaps the most important event of the week in the concert room was Harold Bauer's reappearance, on Thursday last, at the Queen's Hall Orchestra Symphony concert. Too rarely do we hear an artist of Bauer's ability in London, and one is glad to be able to chronicle the fact that London is beginning to understand what a magnificent artist he is, for the audience last Thursday recalled him again and again. He was heard in Schumann's A minor piano concerto, and the rendering of that fine work which he gave is the best I ever heard. His playing is full of poetic charm, nothing was distorted or exaggerated, and the conception of the work as a whole was in every way satisfying. Then, too, as a colorist, Bauer is unexcelled by any pianist of the day. He has that magical art of suggesting tone colors on the piano, which is one of the rarest of all gifts. For the rest, one can only say that Bauer's technic seems more brilliant than ever, and that his style seems to have gained in breadth and power of expression since he was heard here last.

A better illustration of the apathy of Central London toward choral music than the meagre audience which gathered at Queen's Hall on Monday evening to hear the Sheffield choristers could not be found. It is true that there was a strong counter attraction at the Opera, but one would have thought that for such a rare artistic treat as the singing of a chorus which is generally admitted to be almost unrivaled anywhere in the world the hall would have been crowded. The choristers, under their leader, Dr. Coward, were in brilliant form, and sang with wonderful precision, attack and variety of nuance. Their tone was always superb, and at times, as in the Bach "Sanctus," it was overwhelmingly majestic. The program opened with some small items such as Macfarren's charming "You Stole My Love," which was sung with irresistible "go," Elgar's "The Dance," from the "Bavarian Highlands" suite, being equally well treated. Later on in the evening the choir gave Cowen's "John Gilpin," the "Sanctus" from the B minor Mass, a chorus from "Everyman," and selections from "Elijah" and "The Messiah." There was no orchestra—two pianos and the organ supplied the accompaniments—but one was quite content to listen to such superb singing alone. "John Gilpin" was given in a broad and breezy style, exactly suited to the humor of the music. The singing in the "Sanctus" was a wonderful piece of choral virtuosity, and the familiar Mendelssohn and Handel choruses went with rare swing. Would that we could possess such a choir in London!

There is no singer who has more attraction for the cultured amateur than Blanche Marchesi, who gave her only song recital last Tuesday week. Madame Marchesi's programs always exhibit an enormous range of style, and always certain unhackneyed items. On this occasion the singer was in excellent form and did equal justice to every composer on the program. Among the earlier composers' works were Bach's cantata, "Selig ist der Mann," and a Rameau ariette, both sung with exquisite taste. A group of

songs by Landon Ronald and other contemporary English song writers were also interpreted artistically—indeed, in one or two cases I think the song was not worth the art which Madame Marchesi bestowed upon it.

The first of Boris Hambourg's historical 'cello recitals took place on Saturday at Aeolian Hall, and proved most enjoyable. The program was of unique interest, and Mr. Hambourg played with the utmost artistic freedom and beauty of tone. One of the most interesting items was Porpora's charming concerto in G, with a string octet accompaniment; and also of interest were Gabrieli's tenth "Ricercare," Valentini's tenth sonata, and one by Boccherini. Also there were pieces by Dall' Abaco, Tortini, Locatelli, Tenaglia, Exaudet, and Berteau, most of which were quaint and charming. M. Hambourg had evidently spent much time in studying them, and his performances throughout were most artistic.

Jan van Oordt, the Belgian violinist, made his debut here on Monday evening. He is a highly gifted player, quite in the front rank of contemporary violinists. Max Bruch's familiar concerto was played by him with much poetic feeling, and in Corelli's "La Folia" he exhibited much purity of style and breadth of expression. He also played with much refinement Sinding's expressive "Légende" and Wieniawski's tarantella. His next recital takes place on Friday.

Safonoff appeared for the last time on Monday afternoon at Queen's Hall at Vera Margolie's concert. She played Tchaikowsky's first piano concerto with much brilliance, but Safonoff's performance with the orchestra was the feature of the afternoon, naturally. He got some wonderful effects in the concerto accompaniment, and his ideas of Tchaikowsky are, without a doubt, the best we have ever heard here. He also conducted the Russian composer's "Elegy" and "Valse" from one of the suites, obtaining some magnificent playing from the orchestra. The concert opened with the "Oberon" overture, and Safonoff proved that he is great not only in Russian, but also in other music, for he gave a most poetic and refined reading of the familiar work. I have hardly heard such delicate phrases from an orchestra before. It is unfortunate not to have a chance of hearing him again for a long time.

There is a certain critic of a well known evening paper whose toyings with Morpheus in theatres and concert rooms have been attracting attention lately. Looking for all the world like the fat boy in Pickwick, he snores hard, much to the annoyance of the people next him, over whom he drops his books and papers when he falls asleep. It always improves the critical faculties, of course, to sleep during the performance; it leaves one with such an open and unbiased mind in writing the notice. The other day, after watching this gentleman sleep steadily through a pianist's performance, I happened to glance at his notice and saw that he complained of the player being rather dull. Of course that unfortunate pianist did not know that if he had only played loud enough to wake up the critic he might have had a good notice.

The prodigy season has commenced again. Last Friday Micio Horszowski, aged eleven, who comes from Lemberg, Poland, made his debut at Steinway Hall. His mother tells me that he has been five years with Leschetizky and that the professor declares he can learn nothing more in the

way of technic. He is a sort of pianistic Mischa Elman. In the Chopin examples, not only was his technic brilliant, but there was an astounding sympathy with the composer. He was also admirable in a Bach item. Horszowski, I am told, is a grand-nephew of Rubinstein.

Two distinguished composers are in London just now. Grieg appears at his first concert at Queen's Hall tomorrow, and Reynaldo Hahn gives a concert of his own works this afternoon.

The Promenade Concerts at Queen's Hall will commence August 18 and will last for ten weeks.

MINOR LONDON ITEMS.

Since her return from the Easter holidays, which she spent in Devonshire, Evelyn Stuart has been playing with much success in concerts both in and out of the city. This week she played on Tuesday morning at Marie de Lido's annual evening concert, and on Thursday at Henry Boulderson's vocal recital. The other day at Liverpool Miss Stuart made such a "hit" that she was immediately engaged for the only vacant date of the Philharmonic concert in that city for next season. This was a high compliment to a young pianist, as the others engaged during the season were Busoni and Carreño. Miss Stuart has been engaged over and over again by the leading societies of this country and her playing has always received high praise from musicians as well as from critics. For the autumn and winter she has already booked many engagements, one of them being in Berlin late in November.

Charlton Keith has devoted himself entirely to the art of accompaniment, and to such good purpose that he has played for nearly every great violinist and violoncellist, as well as for most of the great vocal artists. He is equally at home as an instrumental or vocal accompanist, having recently made a study of German Lieder as private accompanist to Von Zur Muehlen.

Bertram Shapleigh, who will be well remembered by many friends in America, particularly in Boston, where he lived, has been on this side of the Atlantic for the past eight years and is now permanently located about 20 miles from London, at Longfield, Kent. There he has built himself a house, which is called "Weird Wood," from the really unusual trees that are on the place. Situated in the heart of a wood both Mr. and Mrs. Shapleigh find the quiet necessary for work, and devote their time to their chosen vocations. Mr. Shapleigh having composed a large number of works in the past few years, while Mrs. Shapleigh is kept busy with translations from the German. One of Mr. Shapleigh's recent publications was "Song of the Dervishes," for chorus and orchestra, which was performed at Wolverhampton with great success. This composition proved highly interesting, the poem by Heinrich Stieglitz, translated by Mrs. Shapleigh, relating to the worship and dance of the Dervishes. After the performance Mr. Shapleigh received an ovation from the audience, being called to the platform by loud applause.

A violin recital at Queen's Hall on Tuesday evening by Walter Schulze proved him to be an artist of ability, who

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There was a large audience at Aeolian Hall for the "Sonata Concert," by Mr. Hegedüs and Madame Henkel. This young Hungarian violinist is to be heard in America next winter, when he will probably play some of the sonatas heard the other day. These were Bach's in B minor, Beethoven's in D major, Dvorák's in F major, and Schumann's "Phantasietücke." The vocalist, Maria Colledero, made an excellent impression.

Harold Ketelbey recently gave the first of three violin recitals at Trinity College of Music, in the presence of an appreciative audience. Mr. Ketelbey has just been appointed professor of the violin at this institution, and having been a pupil of Sevcik will teach the latter's method. Robert Dawson was heard in a number of songs.

J. A. Mallinson accompanied his songs in the recent recital, given as the first of the series of four, when only his compositions will be heard. Mrs. Mallinson and Ada Crossley were the singers and there will be eighty songs given at the four recitals. Mr. Mallinson has written about 300 songs, which gives plenty of choice for a program.

Warwara Irmanoff is, as her name implies, of Russian descent, although born and educated at Cape Town, South Africa, where she studied music under Mr. Windisch. At the university there she gained many honors and has just finished a three years' course in London. Her playing was much enjoyed and she received warm congratulations upon so successful a first recital.

The violin recital of Helen Egerton (formerly a pupil at the Royal College of Music, and later with Professor Sevcik) took place at Bechstein Hall last week, when she was assisted by Marmaduke Barton at the piano and Campbell McInnes, who sang. Schubert, Spohr, Beethoven, Mozart and Parry were represented on her program, which received hearty appreciation from the large audience present.

Another young violinist who has just made her first appearance is Ethel Hopkins, who studied with Johannes Wolff and Wilhelmj. Last week she gave a concert at Aeolian Hall, when she was assisted by Charles Williams and a large number of the London Symphony Orchestra. She played Max Bruch's concerto in D minor, and a new arrangement for strings of Bach's "Serenata," by Wilhelmj. Other numbers were by Wieniawski, Sarasate and Wilhelmj.

The Folksong Quartet is composed of Beatrice Spencer, Florence Christie, L. Godfrey and Foxton Egerton, and they gave an interesting concert the other evening, present-

ing a long program of traditional songs arranged by modern composers. "Eight Nursery Rhymes," by H. Walford Davies, were sung for the first time, and there was a group of five songs sung without accompaniment.

Adelina de Lara and Bernard Ansell were heard in a recital at Steinway Hall last week when a varied selection of solos constituted the program. Madame de Lara played Schumann's "Symphonische Etuden" in an artistic way and Mr. Ansell sang a number of drawing room songs.

A trio concert by Fanny Davies, Dr. Joachim and Professor Hausmann took place on Monday evening, at Bechstein Hall.

Percival Auen, pupil of Shakespeare, is announced as one of the soloists at the recital of modern English chamber music, to be given by Joseph Holbrooke late in the month. Miss Allen has been singing with success in Paris, London and the Provinces during the past winter.

At the violin recital by pupils of George Menges, to be given tomorrow, the soloists will be Mary Izard, Connie Izard, Isolde Menges and Vera French, while thirty pupils will take part in the "Lohengrin" number. Herbert Thorndike will be the vocalist and Madame Menges will accompany.

At the Public Hall, Croydon, on Monday evening, Nora Meredith, one of Blanche Marchesi's pupils, with Ethel Marsh and Dorothy Densham, gave an evening concert. Miss Meredith will give her own concert at Steinway Hall on Thursday evening, when she will sing four groups of songs.

At a benefit concert given last week, Emma Nevada sang a group of songs, "Chanson du Mysoli," Felicien David; "Celtic Folksong," Vincent Thomas, and the waltz song, "Primavera," by Strauss. Madame Nevada was singing out of town during the week, but returned to London for this concert.

Jacques Rimet, who made his first English appearance at Steinway Hall last week, has appeared with success in most of the European cities. After his first Paris concert another was arranged immediately for the following week.

Madame Imrei, a young Hungarian vocalist, recently gave a recital at Bechstein Hall, when Isador Epstein, pianist, assisted. S. Liddle was the accompanist. A new piano solo by Signor Poldini was on the program.

Recent "at homes" given by the London Musical Club have been participated in by a new English tenor, Frederick Blamey, Retta McAllister, a new member; Sydney Jarvis, a Canadian baritone; Dorothy Bridson, J. H. Peter, Miss

Stapylton and Miss Bingham. Signor Caffeto made his first appearance in England on the concert platform at the club, and Mr. Shapiro and Mary Law were also heard there soon after their return from America. Dorothy Humbert and Miss Rushford also took part in one of the Wednesday concerts.

Sara Silvers, whose concert takes place at Bechstein Hall on the afternoon of the 30th, has studied for several years with Constance Layton, to whom she gives full praise for whatever she has accomplished in the world of music. That she has accomplished much for a young singer may be judged from the fact that in the past year she has sung at fifty-five concerts in London and the Provinces. At Bournemouth recently she sang Saint-Saëns' ballad, "La Fiancée du Timbalier," with great success and has been asked to sing it at other important concerts.

Madame von Klenner, of New York, has been paying a short visit to London on her way to the Continent, and has attended the Opera several times, as well as being at the Queen's Hall concert on Monday afternoon, when Vera Margolies gave an orchestral concert with Safonoff as conductor. Madame von Klenner is accompanied by her pupil, Lillie May Welker, who has been asked to sing for a leading manager in Germany. Madame von Klenner will return to London in June, and sail for America late in that month to open her summer school at Point Chautauqua.

Another violinist appeared at Bechstein Hall last week, Sophie Roeder, who gave a recital with Louisa Moir, a pupil of Gregory Hast. The program was about equally divided between the two artists. Charlton Keith and Blanche St. Clair were the accompanists.

Last week Hilda Clatworthy gave a vocal recital at Aeolian Hall, being assisted by Grace Smith, Campbell McInnes and Harold Bonarius. The Hon. Mrs. Robert Lytton was at the piano and Easthope Martin at the organ.

The Finnish soprano, Ester de Munsterhjelm, gave her second recital at Bechstein Hall last Friday evening. Reginald Davidson, Wawara Irmanoff and Louie Heath assisted.

One of the attractions of the matinee which is to be given at Stafford House in July is a masque, specially written for the occasion by Lady Alex Egerton, entitled "The Princess and the Stranger."

Some new lithographs of Watkin Mills have just been published from a photograph taken in Australia during his last tour in that country in 1905. Mr. Mills has recently moved to London from Torquay and is delightfully located in what is rather a musical quarter, King Henry's road.

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Just at present his friend, W. Spencer Jones, of New York, is staying with him. Mr. Jones is in Europe on business and will visit Paris and Berlin before returning to America.

At a recent concert by Harriet Solly and B. Luard Selby, a quintet for the piano by Mr. Selby was played for the first time. The composer was at the piano and the strings were played by Madame Solly, Miss Novorre, Miss Maturin and Miss Nettleship. The ladies were heard in other selections. The vocalists assisting in the program were Walter Ford and Master Robinson, of Rochester Cathedral.

On the program of Margaret Reibold's vocal recital was an interesting group of two Italian ariettes of the eighteenth century and two French "Bergerettes," also of the same century. American composition was represented by Chadwick's "Oh, Let Night Speak of Me."

A Lunn Pupil's Success.

Telephore Levreault, pupil of Haven W. Lunn, of Holyoke, Mass., gave a piano recital in that city recently, and according to a Holyoke paper, played a representative program in a fashion to cast the greatest possible credit on his gifted and thorough teacher. The names on the program were Beethoven (sonata, op. 2, No. 3), Brahms (intermezzo and dance), Rubinstein (etude, op. 23, No. 2), Chopin, Henselt, and Liszt (thirteenth rhapsody). The account of young Levreault's playing reads in part as follows:

Telephore Levreault, the fourteen year old piano virtuoso, made his public debut last evening in Wakelin Hall. The audience went away at the conclusion of the recital simply amazed at the wonderful performance given by the soloist, and well they might be for no youngster any where near his age has shown such accomplishments in this vicinity at the piano, or such musical talent as Master Levreault exhibited last evening. His audience went into raptures over his playing and he was recalled again and again. He possesses a beautiful touch, sure and firm; his tone is clear cut, his runs and scales beautifully done, his expression excellent and he plays with understanding of all his selections and their varying passages. For his first public appearance he displayed wonderful confidence and seemed only to be mindful of his music, qualities that many noted adult soloists often fail to possess. H. A. Lunn of this city, who has been Master Levreault's instructor, should be proud of his pupil and Master Levreault should be proud of his instructor, who has so well developed his musical talents.

Director Mahler has engaged a lieutenant in the army named Weisskopf as one of the lyric tenors at the Vienna Opera, beginning September 1, 1906.

Attendant—In this padded cell we have an American composer.

Visitor—Poor chap! And what is his delusion?

Attendant—He thinks he has money.

DETROIT.

DETROIT, May 22, 1906.

The Church Choral Society, under the direction of Frederick Alexander, gave its first annual spring concert May 15, at the Church of Our Father. Mr. Alexander has labored with this society for a period of four years past, and the result of his work, as exhibited Tuesday evening, indicates that at last Detroit has a choral society worthy of support. Mr. Alexander is entitled to the heartiest congratulations upon the success of the evening, as under his baton the organization performed in a manner that made its success instantaneous. Mr. Alexander shows rare ability, not only as a conductor, but in the selection of his program. Madame Rider-Kelsey was the soloist of the occasion and she also scored a big success. Mrs. Mark B. Stevens acted as accompanist in her usual artistic manner. The society plans to give three concerts during the next season, assisted by well known soloists.

The following was the program Tuesday evening:

Motet, By Babylon's Wave.....Gounod
Part Songs for Women's Voices, with Piano—
From the Green Heart of the Waters.....Coleridge-Taylor
Barcarolle.....Brahms
The Gardener.....Brahms
Duet, Mrs. Leete, Mrs. Bowen.
Shadow Song from Dinorah.....Meyerbeer
Madame Rider-Kelsey.
The Lord Is My Light.....Horatio Parker
Quartet, Mrs. Leete, Mrs. Bowen, Mr. Gillet, Mr. Kerr.
Songs—
The Angels Dear—A Lullaby.....Henschel
The Rainbow.....Henschel
Spring.....Henschel
Long Ago.....MacDowell
The Lark Now Leaves His Wat'ry Nest.....Horatio Parker
Madame Rider-Kelsey.

Part Songs for Chorus—
Hey! nonino.....Howard Brockway
Wings of a Dove.....Howard Brockway
Cherry Ripe!.....Leopold Damrosch
Motet, Gallia.....Gounod
Madame Rider-Kelsey and Chorus.
Organ Accompaniment.

Hans Dressel, 'cellist, appeared at a recital in the Century Building, May 8, assisted by Minnie Diedrich, pianist; Louise Davison, violinist; Mrs. W. A. Spitzley, soprano, and Mary H. Christie, accompanist. Mr. Dressel's program included the Beethoven sonata in A major, adagio from the Schumann concerto, and "Am Springbrunnen," by Davidoff. He is a conscientious musician and his work showed a thorough knowledge of the numbers performed by him. The assisting artists contributed a large share to the pleasure of the evening, and altogether it was an evening well spent.

A new organization is to be added to local musical circles, to be known as the Kalsow Quartet. The quartet was organized by Hugo Kalsow, and has been rehearsing for some time past. Mr. Kalsow promises that the quartet will have reached a state of efficiency when it makes its initial

bow during the coming season that will cause it to have the serious consideration of our musicians. The organization will fill a long felt want and should have the support of the musical public. Arrangements are being made for a series of three concerts during the season, at each of which soloists of international reputation will be presented. The personnel is as follows: Hugo Kalsow, first violin; James Cassie, second violin; Camillo Napolitano, viola, and Luigi Motto, 'cello.

The appointment of Chris W. Henrich as organist of the First Presbyterian Church, to succeed G. Arthur Depew, was made public today. Mr. Henrich is one of the best known organists in Detroit, having served in that capacity at the First Congregational Church for seven years, and also at the Unitarian Church.

Campanari appeared at Harmonie Hall, Tuesday evening, May 10, before a large audience.

The third annual convention of the Mu Phi Epsilon convened at the Detroit Conservatory of Music Wednesday of last week. The sessions continued until Friday evening, at which time the annual banquet and elections of officers took place. The annual concert of the society was given at the Conservatory auditorium. The participants were: Louise Belle Perry, Syracuse; Margaret Krigh, Greencastle, Ind.; Mayme Baker Worley, Toledo, Ohio; Ethel Lewis, Cincinnati, Ohio; Grace Johnson, Ann Arbor, Mich.; Myrtle Palmer, Ann Arbor, Mich.; Edith Pfeifle, Evangeline Searight, Meta Schwenk and Ruby Pratt, of Detroit. JAS. E. DEVOR.

A Mosquito Lullaby.

(A Spring Song of the Jersey Coast.)

Hush, little skeeterbug, hush a-bye,
Mother will rock him, don't you cry!
I know you are hungry, my little sweet,
With nothing to drink and so little to eat,
The natives are tough and their blood is thin,
But the city folks soon will be rolling in—
Hush, little buzzer, go bye.

Hush, little skeeterbug, hush a-bye,
Think of the summer time, just you try!
Chubby old ladies and thin old boys,
Plump little children and, joy of joys,
Fat little babies, all fresh and sweet
And juicy and lovely for you to eat!
Hush, little buzzer, go bye.

Hush, little skeeterbug, hush a-bye,
Soon you'll be ready to buzz and fly:
Daddy will sharpen your dear little bill,
And mother will teach you to bite, she will!
Maybe they think we are slow and dumb,
But we are not afraid of petroleum!
Hush, little buzzer, go bye. —Puck.

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EDNA ROSALIND PARK DEAD.

Edna Rosalind Park, the pianist and song composer, passed away at her country home in the Adirondacks, May 11, after a lingering illness. She was a daughter of Thompson Park, the well known piano dealer, and the wife of Percy Stephens, the basso, of New York, married to him but little over a year ago. Born in Boston in 1876, her first studies were with Madame Crawford; later she was with Alexander Lambert for a number of years. He often called her "the Chaminade of America."

At the age of fifteen she appeared as soloist with the Seidl and Damrosch orchestras; the former said to her, after her fine success with the orchestra, "Only God's work could do it." Her touch and tone work were always beautiful, and it was this in her playing which lingers in one's memory. She early showed marked talent for composition, and her songs, named below, are singularly singable, with musicianly and effective accompaniments. As a member of the Manuscript Society of New York, many of her songs were sung by the best artists, heard for the first time at Chickering Hall. It is most unfortunate that her finest development, the past two years, remains unrecorded; some 200 songs are lying in musical shorthand, scribbles, undecipherable to others. These are laid out on large lines—German, French, even Russian songs. One of them, "The Sunlight Lingers O'er the Hill," poem by the American Winston Churchill, was, however, finished, and will probably be published by Arthur P. Schmidt at some future date. It shows in some measure the wonderful strength and breadth of this genius which developed in later life. If her songs have one special characteristic, it is that they are all inspirational, all spontaneous. Poems were not handled by her as so much material, but rather were her constant companions, until the psychological moment arrived when melody and accompaniment were spontaneously born. The late Arthur Grissom, original editor of *The Smart Set*, and much mourned poet, inscribed a book of verses to her, as follows:

"To dear Miss Park, who has the power of giving wings to words."

Most of these poems she set to music. David Baxter, the famous Scotch basso, a scholar as well as fine singer, said her "Sprays of Heather" (five poems by Robert Burns) were the finest modern Scotch writings he had ever seen. February 10, 1905, Percy Stephens, soon afterward to become her husband, gave a song recital at the Transportation Club, at Hotel Manhattan, when he sang a number of her songs, and this was her last public appearance, playing his accompaniments. In private life she was full of high ideals,

with a beautiful simplicity, almost childlike. Her modesty, unconsciousness of great talent, generosity and broad-mindedness were special characteristics. Young composers oftentimes submitted their work to her for criticism, and they always went away with a feeling of encouragement, a desire to do better things. Her sweetness of nature made her home life particularly beautiful, and she has left a blessed memory in the hearts of her husband, father, mother and sister, as well as a host of admiring friends. Following



EDNA ROSALIND PARK.

is a list of her songs, published by Arthur P. Schmidt, of Boston:

"Sprays of Heather," five Scotch songs; "The Nightingale and the Rose," "A Memory," "The Cloistered Rose," "The Young Rose," "With a Rose," "The Shamrock," "Thy Name," "My Love," "A Thought," "Thou Art So Like a

Flower" (violin obligato), "My Jean," "Rainbows," "Love's Rapture," "Love," "Immortality," "A Dream," "Sunset," "Tarry With Me, O My Saviour" (sacred song), and "The Romaika" (Moore).

MUSIC NOTES FROM MUNCIE.

MUNCIE, Ind., May 25, 1906.

Lillian Nordica filled her engagement with the Apollo Club, the male chorus of this city, Alexander Ernestinoff, of Indianapolis, director. On the opening night the huge auditorium held fully three thousand people, a gala audience of fashion and art. Madame Nordica was in splendid voice. Her numbers were "Dich, Theure Halle," the "Val-kyrie Cry" (by request), and two groups of French and German songs.

The Apollo Club, which numbers about sixty members, gave two selections; one, a new composition, "The Minstrel and the King," by Mrs. H. H. A. Beach, and Arthur Foote's "The Farewell of Hiawatha," with excellent effect.

Angelo Patricolo, the pianist, was likewise a favorite with the art lovers of Muncie.

It is of much interest to Muncie people to know that Orville Harold, the tenor, who has sung his way into the hearts of music lovers all over Indiana, has been offered the principal role in "Madame Butterfly" (Puccini); also in the opera of "Carmen," to be produced by the Savage English Opera Company next season. A meeting was held in Chicago last week, when Mr. Savage and his manager, Mr. Emmanuel, and Orville Harold's manager, Dr. Quick, negotiated concerning arrangements. Muncie feels justly proud that her chief tenor has been so honored.

Nannie Love, whose studio is in the Johnson Building, will give a series of pupil recitals until July 1. One of these is the farewell program of her talented pupil, Alice Geiseking, of Fort Wayne, Indiana, who is the possessor of a beautiful dramatic soprano. Miss Geiseking has studied several years with Miss Love, and her recital will be a feature of great interest to her many friends.

Burritt to Teach All Summer.

William Nelson Burritt announces that he expects to continue teaching all summer. In June and July he will have a special normal teachers' course, with class work, talks on methods, recitals, &c. A number of out of town teachers have signified their intention of attending. New pupils are constantly coming in, so that this teacher finds himself gaining a substantial place in this, his first season in the metropolis.

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In the midst of a busy year of preparation for the entertainment of the next Biennial Festival, the Beethoven Club, of Memphis, Tenn., has not forgotten the divine command: "Freely ye have received, freely give."

On the evening of Thursday, May 10, a group of its most influential members, with Mrs. Jason Walker as their chairman, gave a benefit concert for the San Francisco sufferers. The program was a notable one. It included two selections by the Beethoven Club violin quartet, which is composed of Mesdames A. I. Falls, H. G. Lambert, and the Misses Conway and Watson, with Mrs. E. T. Stapleton at the piano. There were also vocal and piano solos by Miss de Shazo and Mrs. Cary Anderson respectively and a reading of Tennyson's "Falcon" by Mrs. J. D. Richardson. These miscellaneous numbers constituted the first part. In part second there was presented "King Rene's Daughter," with Mrs. Jason Walker as director. The parts were taken as follows: Iolanthe, Mrs. Cary Anderson; Marta, Mrs. W. C. Early; Beatrice, Emma Adams; first soprano, Mrs. John Cathay; first contralto, Mrs. Frank Guthrie. The chorus included forty-eight voices and the accompanists were Mrs. G. M. Lee and Miss Chamberlain.

The large sum received from admissions was entirely clear, as, through the ready support of Memphis friends of the Beethoven Club, all the expenses were donated. Beethoven Concert Hall was used for rehearsals free of charge as the gift of Mrs. Napoleon Hill, ex-president of the N. F. M. C. for the Southern Section. The use of the Lyceum Theatre, which scarcely held the appreciative audience, was given by the management. Two grand pianos were loaned, and even the printing of the tickets and programs were gifts. The committee which had the entire matter in charge were: Mrs. Jason Walker, chairman; Mrs. W. A. Gage, Mrs. J. D. Richardson, Mrs. A. I. Falls, Mrs. Wesley Haliburton, Mrs. E. T. Tobey, Mrs. W. Hicks Malory, Mrs. J. W. Price, Jessie Harris Hull, Miss Dickson and Miss McClung.

The last two programs at the St. Cecilia Society at Grand Rapids, Mich., have been special entertainments. That on Friday, May 4, was an orchestral concert, with a talk by Mrs. C. B. Kelsey upon "The Orchestra, Its Instruments and Their Uses." On Friday, May 18, Mrs. H. W. Osbourne, of Chicago (who, as Estelle Hibbard was a member of the Grand Rapids club), played a piano recital.

The entertainment on May 4 was a memorial to Theodore Thomas. A local orchestra of ten pieces, under the direction of Wilbur Force, played as an opening number excerpts from "Tannhäuser," arranged for small orchestra by Theodore Moses. They also concluded the program with an arrangement of selections from "The Huguenots." In addition to the ten instruments of this orchestra there were on exhibition all the instruments used in a large symphony orchestra.

The program was so arranged that descriptions were given of the "components" of the symphony orchestra.

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taking up first the "Strings." This was followed by two solos for 'cello, Goltermann's "Cantilena" and Popper's "Tarantella," op. 33, played by F. L. Abel, with Mrs. Irving Barnhart at the piano. Mr. Abel, who has been for eighteen years a member of the Detroit professional fraternity, was formerly a Chicagoan and played as a resident member during a Chicago visit of the New York Orchestra, then under the direction of Theodore Thomas. Mr. Abel's numbers gave great pleasure, and in response to an insistent encore, he played by request the berceuse from Godard's "Jocelyn."

Continuing her talk, Mrs. Kelsey then described the "Woodwinds," explaining their mechanism and tone values. This was followed by Guilman's "Romance for Flute," played by William Rose, of Grand Rapids, with Miss Goodsell, of the St. Cecilia Club, at the piano.

The "Brasses" were then described and the instruments of percussion were named. Mention was made of the important place which they fill in the orchestra. A trio in A minor for flute, violin and piano, by Genin, was played by Messrs. Rose, Barker and Miss Goodsell.

This entertainment was greatly enjoyed by the large audience, which included, besides the society, guests of the members, who were each privileged to invite one friend. In a city so small as Grand Rapids symphony orchestras are heard on rare occasions, and the St. Cecilia's welcomed the opportunity to learn of the different instruments composing the orchestra and special function of each.

The souvenir programs were appropriate to the occasion. On the outside cover was a picture of Theodore Thomas and on the back was the memorial tribute, which was adopted by the society at the time of Mr. Thomas' death.

Mrs. Osbourne's recital, on May 18, added another to the list of successful events of this kind. Mrs. Osbourne was well known as a gifted pianist during her membership in the club, and since her residence in Chicago, has pursued her studies with marked advancement. The first number was the Beethoven sonata, op. 13. The adagio cantabile was played with an appealing effect in the melody. Of the second group, the numbers which created the most enthusiasm were the Mendelssohn-Liszt "On Wings of Song" and the Chopin berceuse. Mrs. Osbourne's other numbers were the Chopin waltz in E minor, a Sinding caprice, Paderewski's "Cracovienne," the "Libesträum" of Liszt and "Au Crepuscule," dedicated to Mrs. Osbourne and composed by her teacher, Mr. von Mickwitz, of Chicago.

The St. Cecilia Society is arranging for a testimonial to Edward A. MacDowell. This is a token of its appreciation not only of the great value of the gifted composer's services to the cause of music, but also of Mr. MacDowell's generosity to this society. Four years ago he presented a concert, at which a handsome sum of money was raised for the building fund.

The concluding artist concert for the season of the Schubert Club, of St. Paul, Minn., was given last month

by U. S. Kerr, basso, assisted by a quartet of local artists—W. W. Nelson, violin; Edward Erck, viola; Chris. Erck, 'cello, and Mrs. Frank Hoffman, pianist. Mr. Kerr's numbers were "Die Ehre Gottes," Beethoven; "My Star," Mrs. H. H. A. Beach; "Offnet ich die Herzens-Thür," Schütt; and "Sehnsucht," Richard Strauss. The quartet played Beethoven's quartet, op. 16, and Richard Strauss' quartet, C moll, op. 13.



The Musical Club, of Burlington, Ia., concluded its season with a song recital by Charles W. Clark, baritone, with Bertha Beattie, of Chicago, at the piano. Mr. Clark's numbers were the prologue from "Pagliacci," a group of Brahms numbers, three modern French songs, three old English, and a closing number which included five songs, previously unheard in Burlington.

In the words of an interested listener, "The program committee gave us a copy of Mr. Clark's words on the printed program. This proves to have been an unnecessary kindness, except that it furnishes us with a souvenir of the most delightful concert ever heard by the Burlington Musical Club."



The Cecilia Club, of Freehold, N. J., greatly enjoyed a concert by Arthur Parker, violinist, and Miss Niebuhr, contralto. It was the latter's first appearance before the Cecilia Club. She came as a representative of the Women's Philharmonic Society, of New York City, and gave great pleasure to her hostesses. The Cecilia Club expresses appreciation of the reciprocity plan existing between federated clubs.

Lankow Artist as Plunkett.

The following press notices refer to Andreas Schneider, in the role of Plunkett, at a performance of "Martha," in Paterson, N. J.:

Plotow's opera, "Martha," was admirably sung last night at Orpheus Hall, by the Oratorio Society, under the direction of C. Mortimer Wiske. The opera is interspersed with sparkling bits of humor, which were brought out to good effect by the soloists. This is especially true of Andreas Schneider, who, in the role of Plunkett, sang with such musical finish as is seldom heard. Mr. Schneider's voice is probably the most pleasing baritone heard in this city, and the ease with which he handles it, his distinct pronunciation of words while sustaining the melody of his song, made his singing worth the admission to the opera alone. In the "Porter Song" his vivacious style was irresistible—he sustaining tones for what seems an indefinite length of time, then cutting off and breaking instantly into a merry rhythm, to which the audience tapped their feet. His voice is powerful, mellow and full of life. —Paterson Guardian.

The soloists all did well in their different parts; the reviewer will make special mention only of Mr. Schneider, whose magnificent baritone voice had been heard in Paterson before, and who added to his laurels, his "Porter Song" winning an enthusiastic encore. —Paterson Daily Press.

Mr. Schneider studied for five years with Anna Lankow.

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LA REDACTION.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

Hugues Le Roux's poem, founded on a Northern legend, inspired Henry Février with the music of his new opera, "Le Roi Aveugle" ("The Blind King"), was produced on May 8, at the Opéra Comique. Mr. Février, though a novice in the theatre, is no novice in the musical world, and this work gives ample proof of his possession of the qualities which he has already evinced, namely, clear expression and strongly marked sentiment. The influence of Wagnerian studies is shown in the descriptive passages of the orchestration, while at the same time the composer displays an originality and a power of expression which promise well for future works from his pen. The work was staged and mounted with all the splendid accessories which Albert Carré knows so well how to combine, and the artists were worthy of the first appearance of a remarkable opera, the interpreters of the chief rôles being Mme. Vallandri and MM. Vieuille, Devriès and Fernet, well seconded by the fine orchestra under Mr. Ruhlmann.

"Le Roi Aveugle" was preceded by Massenet's "Marie Magdeleine," a work well known on the concert stage, but only now staged for the first time. The chief rôle was sustained by Aino Ackté, the other artists being Mme. Coeyte, MM. Dufranne and Salignac, with M. Luigini as leader of the orchestra.

In a "review of reviews" it would not appear that "The Blind King" were destined to sway crowds. Yet the critics estimate M. Février's music favorably, reproaching him only with some Wagnerian souvenirs. On the other hand, the book of M. Le Roux is dealt with unsparingly—it being found at once too simple and too confused.

The composer is quite a young man and son of a well known architect. He studied at the Conservatoire with Pugno and Xavier Leroux, and later with G. Fauré.

At the Conservatoire, on the 7th and 8th inst., the competitions for the "Louis Diémer Prize" were held. The competitors were MM. Casella, Dumesnil, Edger, Garès, Lortat-Jacob, Swirsky, Amour, Batalla and Borchard, all nine being "first-prize" winners at the Conservatoire during the last nine years. The first day's program consisted of Beethoven's sonata, op. 57, and Schumann's "Etudes Symphoniques" for all pianists alike. The second day allowed of a choice of four pieces indicated by the founder of the prize, these being, in most instances, three selections from Chopin and a Liszt or a Saint-Saëns étude.

The fortunate winner of the prize was M. Batalla ("Premier Prix" 1903), whose program on the second day

embraced Chopin's fourth ballade, mazurka in A minor, op. 17, No. 4, prélude in B flat minor and the Saint-Saëns étude "en forme de valse." Mention was given to M. Garès; both pianists were pupils of Louis Diémer.

Among the other competitors deserving of special mention were M. Edgar and M. Swirsky.

The jury was composed of MM. Gabriel Fauré, as president; Camille Chevillard, Ch. Lenepveu, Xavier Leroux, Gabriel Pierné, Harold Bauer, Moriz Rosenthal, Moritz Moszkowski, Edouard Risler, Arthur de Greef, Ernesto Consolo, Alfred Cortot, and Wassili Safonoff, with Fernand Bourgeat as secretary.

The examinations of the Society of Musical Composers, instituted in 1905, have resulted as follows:

Quatuor for Piano, Violin, Viola and 'Cello—Prize of 500 frs. given by the Minister of Fine Arts, awarded to Roger Ducasse. Honorable mention to the author of "Il ne chantait que la grandeur des Dieux."

Fantaisie for Piano and Orchestra—First prize, 500 frs. (Foundation Pleyel-Wolff-Lyon), awarded to Aymé Kunc. Second prize, 200 frs. (given by the Society), awarded to J. Erment-Bonnal. Honorable mention, the author of "Veni."

"Ave Maria" for Baritone Solo and Chorus of Three Voices, with Accompaniment of Organ, Violin, 'Cello, Counterbass and Harp. Samuel-Rousseau prize (given by Madame Samuel-Rousseau), no award. Honorable mention, the author of the work bearing the initials "T. U. B. A."

Scenic Music for Molière's "Amphitryon"—Prize of 500 frs. (given by Albert Glandaz), no award.

History of the Sonata—Prize of 200 frs. (given by the Society), no award. Honorable mention and prize of 200 frs. to the author of the composition bearing the initials "L. S. P. M."

The names of the competitors who obtained honorable mention will only be published by the Society with their consent.

The competitors for the Grand Prix de Rome for musical composition are in the castle of Compiègne, awaiting the preliminary test, as the result of which six of the best will be selected to undergo the final examination for the Grand Prix. The students number seventeen, two of them being ladies, Nadia Boulanger and Mlle. Grumbach, and it seems likely that one of these will be the laureate. Both are pupils of Mr. Widor, and were formerly in Gabriel Fauré's class, before the latter became director of the Conservatoire. Should the result of the final test not be favorable to these female pupils they can compete again, unless they follow the example of their two predecessors, Mlles. Toutain and Fleury, who, although entitled to proceed to Rome to complete their studies at the Villa Medici, renounced a musical career in favor of a domestic one.

Fritz Kreisler, a favored violinist in Paris, scored a tremendous success in two recitals given here. His programs were replete with choice things from the old violin masters and some modern selections, all of which were

performed in that free, bold and easy manner for which Kreisler is so well known. During the violinist's Bach playing the public became so impatient to show appreciation that he was interrupted with enthusiastic and spontaneous applause before he could finish, yet which seemed rather to please him than otherwise. Indeed, the enthusiasm excited by Kreisler among violinists and students of that instrument led several young ladies to bring their violins to the hall, and after the concert to storm and bombard the artist to receive them as his pupils. Kreisler looked and no doubt felt very happy over such success.

Yesterday afternoon Edouard Risler gave the second of his Beethoven sonata recitals. The first séance offered op. 49, No. 2, and the three numbers comprising op. 2. In the second program were heard the companion of op. 49; op. 7, and the three sonatas in op. 10.

A very successful song recital was given by Madame Kutscherra, assisted by M. Saint-Saëns and several other composers whose songs she interpreted. Among the authors who accompanied were the composer of "Samson et Dalila," Camille Saint-Saëns, Léon Moreau, Armande de Polignac, Gabrielle Ferrari, Léo Sachs; other songs on the program were by Gabriel Fauré, Massenet, Alfred Bruneau and Richard Wagner, these latter being accompanied by Victor Staub.

Madame Kutscherra has a powerful dramatic voice and infuses lots of color and style into her delivery. "La Brise," by Saint-Saëns; "Le Retour," by Léo Sachs, and "Si tu veux Mignonne," of Massenet, were among the songs that were redemanded; "Le Berger de Blandy," quaintly set to poetry of Catherine (sister of Henry IV., 1583), by Gabrielle Ferrari, was much applauded, as were also the five "Tristan and Isolde" sketches of Richard Wagner, particularly "Schmerzen" and "Traume," which brought this interesting concert to a close.

At a concert consisting chiefly of compositions by Lucien de Flagny, that gentleman introduced himself also as a pianist, but with music other than his own, selected from Bach-Busoni, Schumann and Liszt, which, with greater technic and better use of pedal, would have been more appreciated. The program contained some fifteen or sixteen original songs by M. de Flagny, besides a suite in D for violin and piano, in the rendering of which able assistance was lent by Minnie Tracey, whose group of five (including a dedication to herself) was beautifully delivered; and by Jeanne Arger, Charles, Sautet and Marcel Chailley.

M. A. Luzzatti, pianist, with Alberto Bachmann and Mlle. Darmières, of the Opéra Comique, gave a concert at which the "Kruetzer" sonata received good treatment from MM. Luzzatti and Bachmann; the pianist was heard also in groups of morceaux by Chopin, by Debussy and Liszt and Wagner-Liszt. Mlle. Darmières sang two songs very pleasingly. Mr. Bachmann gave a splendid account of the chaconne for violin, by Bach; the adagio from his own concerto in A, and two of his delightful "Danses Espagnoles."

A very nice matinee audience greeted Mary McEvily

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in the Salle Berlioz, when the singer had the assistance of Mr. Dulac, tenor; Mr. Amato, cello, and Mr. Géoris, composer-pianist, in the execution of her program, modestly styled "Une heure de Musique." Miss McEvily's own numbers were chosen from Bohm and Ponchielli; Massenet, Saint-Saëns and Bemberg; a Berlioz aria and part in a "Samson et Dalilah" duet, all of which she sang with a voice agreeable and fresh in quality and a manner most pleasing. Mr. Amato (ex-soloist of the Thomas Orchestra in Chicago), who was heard in a "Fantasie et Variations" for cello, by Servais; a "Melodie" by Géoris, and scherzo by Godard, is probably a better ensemble and orchestral performer than he proved to be a soloist on this occasion. M. Géoris gave excellent support with his well played accompaniments, and the young tenor, M. Dulac, certainly entertained good intentions in his efforts to sing well.

The concert at the Salle Aeolian, given by two débutants, Mlle. Swainson, pianist, and Albert Le Guillard, violinist, was well attended by an expectant audience of friends of the young people. The program opened with the Brahms sonata, in A, and closed with the F major sonata of Grieg, played satisfactorily together, but not so well as their respective solo numbers. Miss Swainson's first piece alone was the "Italian" concerto of Bach, earning for her a hearty recall after the presto movement; she performed also a Chopin group-prélude, impromptu and scherzo. M. Le Guillard was quite successful in the "Chaconne" of Vitali, for violin alone, after which he, too, received much applause. These young concert givers are evidently talented and have been well instructed by the sisters Chaigneau, Mlles. Thérèse and Suzanne, who are the Paris instrumental correspondents of the Boston Whitney School. If the débutants will continue as they have begun, they will find a bright future in store for them.

Renée Chemet, violinist, and M. Camille Decreus, pianist, jointly gave a concert at the Salle des Agriculteurs, in which they were eminently successful. Though excellent ensemble artists, and engaged to be married tomorrow, the 15th inst., yet they were not heard in any music together. Their individual numbers, among them the Mendelssohn violin concerto, the Beethoven "Moonlight" sonata and several Liszt compositions, were played admirably.

Mme. Riss-Arbeau, the clever pianist with the extensive repertoire, gave her second concert at the Salle Pleyel, in which she had the able assistance of Henriette Menjaud. On the program were Schumann's "Fantaisie," the Beethoven sonata, "Les Adieux," a set of pieces by Gabriel Pierné for voice and piano, a group of piano soli by the same composer, all ending in a string of Chopin pearls—

ballade, op. 47; nocturne, op. 55, No. 2; fantaisie, op. 49, and etude in C minor, op. 25. Mme. Riss-Arbeau, as usual, was given a splendid reception.

On the same evening, at the Salle des Agriculteurs, Bernard Hemmersbach, gave a piano concert, assisted by Mlle. Lanrezac, a singer, and L. R. Feuillard, cellist. First and last on the program were sonatas for piano and cello—the one of Beethoven, op. 69, and one of Saint-Saëns, op. 32, between which were heard two vocal selections sung by Mlle. Lanrezac and written by Albert Bertelin, himself playing the accompaniments. M. Feuillard performed a group of tuneful pieces on the cello, and Mr. Hemmersbach came in for the lion's share of recognition with his solo group of Schumann ("Arabesque"), Chopin (étude and ballade III), Henselt ("Chant du Bercenau"), and Schubert-Liszt ("Roi des Aulnes"). The pianist drew an appreciative audience that quite filled the hall.

Again I have to record two reunions of the students at the Vitti Academy; the first with an attractive musical program including about a dozen songs delivered by Minnie Tracey, in her own inimitable style, and culled from Rameau, Haydn, Old French, César Franck, Charles Pons, Massenet, Gounod, Lucien de Flagny, Lecocq, and Bachelet; and to which Dorothy Swainson contributed some well played soli, the G minor rhapsody of Brahms, Bach's "Italian" concerto, and a Chopin impromptu in F sharp. Dr. Shurtleff dwelt upon "Crowned Columns."

The next program was not quite so attractive, but its music was heard further away, inasmuch as there was a cornetist, M. Charles Body, who knew "The Trompeter of Säckingen" well, and played to the delight of many students present. Mr. Bignon, with a very pleasant tenor voice, sang "If With All Your Hearts," from the "Elijah," to which he added Tosti and other songs, in the course of the evening. Dr. Shurtleff took of "Possessions."

The "official program" of the Mozart Festival, in memory of the 150th anniversary of Salzburg's great composer, sent here by a private correspondent, is as follows:

August 14—Opera performance, "Don Giovanni," conducted by Reynaldo Hahn, of Paris. Lilli Lehmann, Geraldine Farrar, F. d'Andrade and others.

August 15—First orchestra concert, Conductor General Musikdirektor, Felix Mottl, Munich. The Philharmonic Society, of Vienna; C. Saint-Saëns, Paris, piano; Mr. and Mrs. Petschnikoff, Berlin, violinists.

August 16—Second performance of "Don Giovanni."

August 17—Second orchestra concert; conductor, Dr. Muck, Berlin.

August 18—Chamber concert, Willy Burmester, Berlin, three Mozart quartets, played for the first time.

August 18—First performance of "Figaro," conducted by Mahler, Vienna. The Vienna Imperial Opera ensemble; the Philharmonic Society.

August 19—Church concert, conducted by J. F. Hummel. "Kronungsmesse," "Ave Verum," and "Te Deum."

August 20—Second performance of "Figaro."

The entire festival is to be unique from every point of view and is to be the greatest homage ever rendered to the divine Mozart.

"Lovely Jane" (Jane Olmsted that was—but who now is Mrs. Thaw), is back in Paris, visiting friends and the scenes of her former artistic triumphs and incidentally enjoying her honeymoon. Today the dark eyed, vivacious pianist was seen speeding down the avenue "en automobile."

DELMA-HEIDE.

Music Teachers' National Association.

For the twenty-eighth annual meeting of the M. T. N. A., at Oberlin, Ohio, June 28-29, 1906, the following is an outline sketch of the program:

Tuesday, June 26—Informal social gathering at 8 p. m. at the Conservatory of Music, which will be the headquarters of the convention.

Wednesday, June 27—Formal opening. Greeting from President H. C. King, on behalf of Oberlin College, at 9.30.

9.45—Lecture (illustrated): "An Opera of the Seventeenth Century," Cesti's "Il Pomo d'Oro," by Albert A. Stanley, Michigan University.

10.45—Paper, "European Musical Associations," by O. G. Sonneck, Musical Librarian, Library of Congress.

11.30—Business meeting.

2.15—Vocal recital; see special program.

3.00—Discussion, "The Study of Music in the College," by H. Dike Sleeper, Smith College, Albert A. Stanley, University of Michigan, and Abram Ray Tyler, Beloit College.

4.00—Discussion or Round Table, "The Curriculum of Piano Study," opened by August Geiger, Gainesville, Ga.

8.00—Organ recital; see special program.

Thursday, June 28, 9.30—Discussion, "Music in the Secondary School"; "The College and the Secondary School," by Leonard B. McWhood, Columbia University; "Credits for Individual Study at Applied Branches," by Ralph L. Baldwin, Hartford, Conn.; "What May the Secondary School Demand from Below?" by speaker to be announced.

11.00—Paper, "Unification in the Educational System," by George C. Gow, Vassar College.

2.15—Piano recital; see special program.

3.00—Discussion, "The Beautiful in Music," by T. de Laguna, University of Michigan; John C. Griggs, Vassar College, and P. C. Lutkin, Northwestern University.

8.00—Recital of Recent Music, by the faculty of the Oberlin Conservatory; see special program.

Friday, June 29, 9.30—Discussion, "The Conservatory of Music, Its Aims and Possibilities," by Frank Damrosch, Institute of Musical Art, Willard Kimball, University of Nebraska, and a speaker to be announced.

11.00—Paper, "Historical Study," by Edward Dickinson, Oberlin Conservatory.

2.00—Chamber music recital; see special program.

2.45—Paper, "Culture Courses," by Thomas W. Surett, New York City.

3.15—Paper, "New Aspects of Teaching," by speaker to be announced.

4.00—Adjournment.

The official announcement and program—a handsome octavo pamphlet—is in press. Copies will be forwarded by the secretary, George W. Andrews, Oberlin, Ohio.

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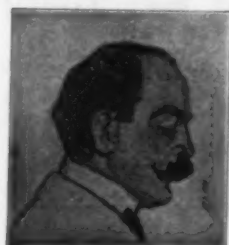
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WASHINGTON.

THE NORMANDIE,
WASHINGTON, D. C., May 24, 1906.

Another musical event of national importance took place in Washington, D. C., last week. This was the music festival by the colored children of the public schools. This department is directed and supervised by Harriett A. Gibbs, a young woman of rare qualities, who came here, a graduate from Oberlin, Ohio, and passed examination over many, for this responsible position. In a few years she has not only lifted the public school music of her race to a high plane of excellence, but has founded for them the Washington Conservatory of Music, an enterprise now in flourishing condition. The directorship of this she carries on in addition to her Government duties, holding examinations, recitals and commencements. Traveling abroad for several months, Miss Gibbs has visited the music centres of Europe, being treated with the highest consideration and gaining much of benefit for her work in the United States.

"True Freedom," selections from Coleridge-Taylor's compositions, and from his "Hiawatha," "The Three Fishers" (Macfarren), "June," "The Archers," "Jolly Students We," sung by separate schools and in ensemble chorus, were among the most applauded selections. Some glee club work roused the audience to a high pitch of enthusiasm, and national songs were given with a vim that told. Perfect rhythm, clear enunciation, clear phrasing, and a peculiar nervous animation were features of the work. This feature of enunciation and powers of memory, emphasized, too, in the "Atonement," "Hiawatha," &c., as given by the Choral Society here, are results of special effort in these directions and pride in them.

Miss Moulton, principal of the Normal School, is one of the most ardent advocates of phonics as the only possible source of good pronunciation and enunciation. This she has made powerful practically, to a degree that has brought up the diction of this section to a condition unknown to many singing societies. Other schools have followed the lead, and the singing in this musicale showed the beautiful and necessary fruit in great abundance. Beautiful souvenirs were given to the audience, indicating the powers of these students in memory work. The New York baritone, Harry T. Burleigh; Frank Glenn, an Oberlin tenor, and Bessie Patterson, of the home conservatory, assisted in this interesting and ambitious performance. Some 500 children sang. Miss Gibbs is being congratulated on all sides.

The National Park Seminary, at Forest Glen, contributed a novel and charming feature to the spring musical fêtes, namely, a "May Queen Festival," given in honor of one of the students who had been chosen as representative of the "highest type of American womanhood." Mildred MacMillan, of Salt Lake City, received this high and touching tribute, and was crowned accordingly. The fête was held outdoors, in nature surroundings worthy the taste of nymphs and fauns of ancient days. Mrs. Joseph Kaspar, professor of vocal music in the school, sang "My Queen" in impressive fashion, John Porter Lawrence, professor of piano, playing the accompaniment. Six girls, who received the record of esteem, following the queen, were maids of honor surrounding the outdoor throne. One of the pupils played for "Garland," "Maypole" and "Crowning" dances. College songs and choruses were sung by hundreds of lovely girls from almost every State in the Union, and refreshments served in the open closed one of the most unique and memorable affairs of the season.

George McCoy, of Middletown, Conn.; Nellie Hall, of Wallingford, Conn.; John Porter Lawrence, Mrs. Joseph Kaspar, and Anton Kaspar are some of the music teachers here. Talks, recitals, concerts, even operas, are given, and there is serious interest in all the music work. Miss Southerland, of Salem, Mass., leads literary work, giving admirable Shakespearean performances in a regular theatre on the grounds, and to proper music accompaniment. Elizabeth Dodge, a vocal pupil of Marchesi, now in Paris, and an aspirant for operatic honors, also from Salem, is one of Miss Southerland's intimate friends. The beauty of Forest Glen surpasses imagination.

Lieutenant Santelmann and his Marine Band have been

much in evidence in Washington and other points, in connection with California benefit affairs, and others. They were admired by piano men who met in convention here. They played at a most successful entertainment given at Hebrew Temple in aid of the Jewish sufferers of the West, and for the Shakespearean open air performances. Prof. Anton Kaspar, Dr. George E. Walter, organist of the Temple; Mrs. Shir-Cliff, W. D. MacFarland and Fritz Mueller were musicians in the Hebrew benefit; also Dr. Bischoff and Arthur Mayo.

Fraülein von Unschuld, in connection with public schools, made a large contribution to this American cause. This director announces a commencement recital of her university, to be given in the Arlington Hotel concert hall, on May 25. In a few evenings following will occur an original and interesting concert, consisting of the playing by a number of her advanced piano pupils, of the same selection of music, studied without teaching or comparison with the other performance. This is to test the power of individual conception, which the teacher holds to be a matter to be guided toward, rather than taught. This must be done by the cultivation of musical taste, the awakening of artistic imagination, and the hearing of composition performed by unquestioned authority.

Beulah Beverly Chambers, a piano professor at Gunston Hall (directed by Mr. and Mrs. B. Mason), gives a pupils' piano recital at that school Friday, assisted by Pauline Whittaker, contralto. A large number of pupils play, among them a boy prodigy of fourteen, Bernard Shir-Cliff, who is doing astonishing work.

The National Cathedral School will have dramatic work on June 2. Students' musicale and art students' reception June 3, with commencement exercises and reception June 6. The Martha Washington Seminary is in the commencement lists, too.

The Hamilton Institute, on Thursday afternoon, held the final recital of its music department. These recitals have been given monthly through the school year, and results are shown in the composure and confidence of the pupils and in their ability to do greater justice to their acquisitions than in the case where such opportunity is not given. The programs were of high standard, and all pieces were played and sung from memory, a practice now coming to be the musical fashion at last. Haydn, Mozart, Chopin, Grieg, Merkel, Tosti and Nevin numbers were performed. May Jones, Emily Pointer, Lucy Evans, Florence Springer, Margaret McKinney, Cora Smith, May Hayward, Carol Warren were among the young musicians. The piano department of the institute is in the hands of Hermine Scheper, from South Carolina, a gifted and delightful young artist, educated in the Boston Conservatory of Music. Anton Kaspar is head of the violin department.

Otto Torney Simon has charge of the vocal department. This musician has added extensively to the musical values of his department by many artistic qualities and by lectures upon the great composers, as well as by his teaching. The students have special privileges of attending the best symphonic and other concerts in Washington during the season. Miss Seabrooke teaches the dramatic work. Mrs. Hamilton Seabrooke is director.

Oscar Gareissen announces a series of "Morning Musicales" for the season of 1906-7 in Washington, D. C., and at the New Willard. These are patterned somewhat after the Bagby musicales in New York. The idea, in the hands of this favorite musician, has found instant favor. The list of patronesses includes Mrs. Fairbanks, the Baroness von Sternberg, Lady Durand, Mesdames Foraker, Barney, Alger, Henderson, Hunt-Slater, J. G. Walker, Pinchot, Spooner, Coudert, Goldsborough, and J. C. Fremont, the centre, so to speak, of appropriate setting of this artistic affair. Subscriptions will be by invitation only and limited in number. Prominent artists will be engaged. Mr. Gareissen deserves the gratitude of all audiences in his efforts to stop talking and other disturbance during music. He absolutely refuses to proceed or let others proceed till quiet is absolute, and he urges strongly that preludes and interludes are part of the composition. Most musicians do

not seem to be disturbed by talking, telephones, door bells, clocks, &c., provided the conventional "hand clap" at the close be sustained. A few musicians of the conviction and culture of Mr. Gareissen would quickly bring relief to long suffering audiences.

Alice Burbage and Miss Holzclaw, a vocal student with Mr. Gareissen, gave the program at the Congressional Library this week. Miss Burbage played the "Fire Music," Schumann's "Moonlight," "Liebestraum," and had her usual triumph. Miss Holzclaw sang the "Romeo and Juliet" waltz song, an old French arietta, and Schubert songs. She was heartily applauded and encored, especially in an admirable song written by Edwin Hughes, the pianist, entitled "Pierrot," and one of three of the same genre. Mr. Hughes accompanied the singer.

Great interest is centred upon a "week of opera" in the National Theatre by local talent, beginning on the 28th, and including "The Bohemian Girl," "Il Trovatore" and "The Chimes of Normandy," each given twice. Thomas Evans Greene, who is coach and director, will be heard in the tenor roles, a fact which greatly enhances the attraction for many Washingtonians. Thomas Leighter will assist in the direction. Mr. Greene has appeared in the leading tenor roles of over seventy operas under the leading musical directors of the country. The press of the United States and Canada have greatly praised the singer, holding him up as one of the best of his type in the country. He was for two years in the Tivoli, San Francisco. He has sung with the Bostonians and the New Orleans Opera Company and the International and Lillian Russell companies. Irwin Myers, a New York baritone, will be of the company, with a chorus of sixty voices and full orchestra. Katie Wilson manages the affair. Its success is assured. This is the third recent operatic venture of the Greens, utilizing home talent.

Henry E. Stopsack, an orchestral conductor here, recently gave his third annual orchestral concert at the Church of the Reformation. He was assisted by G. S. de Luca, flute soloist; Mrs. D. T. Welch, soprano; William Leishear, violinist; Dana Holland, basso; the Aeolian Chorus Club, directed by J. H. Hunter, and Minnie A. Bailey, accompanist. The latter was on the program as composer of a bass song, "The Vanguard of a King." Mendelssohn's "Athalie" march, Schubert's "Marche Militaire," "Faust" overture, works by Richmond and Holzmann, several fine choruses, a Japanese drill by children, and songs, made an attractive program. The orchestra numbers thirty members. William H. Deck is pianist. Mr. Stopsack is ambitious and painstaking, and full of enthusiasm for his work.

Armand Gumprecht, organist and director of the music of St. Patrick's Cathedral, has written a beautiful Mass, admirably constructed, melodious, ecclesiastical in character, and wholly acceptable. It has been given here and caused approving comment. Mr. Gumprecht has been several years in his position and is an energetic worker.

Edouard H. Droop recently accompanied Mlle. Hardin-Hickey in songs before the Friday Morning Music Club, in Washington. Florence Turner-Maley, of New York, a Paris taught soprano, is to sing in Baltimore and Washington next season. Mrs. Maley has a large and varied repertory, has sung abroad and is ready for much activity. She is exceedingly agreeable and a constant student of novelties. J. C. Tyler, organist of St. Mary's Chapel here and professor of piano and vocal music at the Washington Conservatory, gave Gaul's "Holy City" in his church last week. Ella Stark has left for Wurtzburg, Germany, to return to Washington, D. C., next year.

Mary A. Cryder and friends report a "delightful crossing." The Misses Katie and Nellie Flavel, instrumental and vocal student musicians from Paris, were in the San Francisco earthquake and describe that event dramatically. They were in the Occidental Hotel. Their escape from quake and fire was miraculous, and back in their home, in Astoria, Ore., they are feeling duly thankful. Having previously passed through similar experiences in Japan and in San Francisco, they were not surprised when plaster fell

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from the ceiling, the mirrors commenced to walk, and other symptoms of "sinking sands" lasted for twenty-eight minutes. Their brother is George C. Flavel, of Astoria. Mrs. Flavel was with the young ladies.

Katharine Eldred, the vocalist and vocal teacher, is singing in the Pro-Cathedral here. An advanced pupil, Mary Morris Barber, is engaged in the same place. Both are to sing this week in aid of the children in California.

Oscar Franklyn Comstock is giving his thirty-ninth studio recital in his fifth season of studio work in Washington. The program is an interesting one, as usual having many original features, and much new music. Mr. Comstock takes part with his pupils, and his audiences are always large.

General comment is being made as to the temperance qualities of the piano men who recently met in convention in Washington. It was remarked at their banquet that a large number of those present turned down their glasses with the evil represented by them. None drank in the old brute styles. Many thanks of all decent people to them.

Mrs. Dyer-Knight is to go to Europe with a party this summer, visiting Scandinavia, Germany, Holland, France, Italy and England. Frances Bethune, a contralto pupil of Jasper Dean MacFall, gave a song recital, assisted by Mr. and Miss MacFall and C. W. Whitmore. Mrs. W. A. Gibbs, one of his gifted students, is studying earnestly and teaching.

Five "Ave Marias" were on the program of a "Madonna Evening" concert, given at the Academy of the Holy Cross last week. They were by Mozart, Raff, Millard, Fuller and Schubert, mixed instrumental and vocal compositions, and a choral number, sung by the vocal class. Bach's first prelude was played by young ladies—violins, harps, piano and cello. Miss O'Toole played harp, her special instrument, piano and cello. Misses Titus, Brinker, MacDonald and Downey were among the soloists. Schubert's "Ave Maria" was sung in duo. Sister Paschiavi is director of music. Preparations are now being made for commencement exercises, at the National Theatre, in June.

A wise and creditable remark recently made by Irene Hayward, who is dramatic professor at the Academy, was: "I hope that success will never come to me until I know how to use it." Miss Hayward is successful now. She recently played in productions by Mr. Hickman and was universally applauded. Scenes from the "Merchant of Venice" will be ready for the commencement. Percy Haswell is a product of this school. Miss M. Gillhoolley, also a pupil, and who has been mentioned for her piano playing, and who has since been studying in Europe, will play on that occasion.

Jan Sikesz, the pianist from Holland, is in Washington, a guest of Mr. and Mrs. H. P. R. Holt, on R street. Many admirers are being presented to this gifted stranger, who seems delighted with his visit. He plays as a genius of single purpose, serious and poetic, well equipped, and full of temperament. He has a most optimistic disposition, is frank, modest and intelligent. He speaks mostly of artistic work, disregarding the personnel of players—one of the best signs. He sails for Holland on June 30, to return to this country to tour next season. Mr. and Mrs. Holt are great admirers of genius, entertaining largely musicians and others. Mrs. Hodgson Burnett is among their friends.

Herndon Morsell has a fine mixed vocal club of forty-five, composed of his pupils. This club has given five concerts since March 14, many for benefit causes, the last for

San Francisco. In the club are thirteen soloists, all his pupils, and all engaged in active and successive choir service in the city. He is also director of the Ladies' Quartet, frequently referred to, and is professor of vocal music at the University of Music and Dramatic Art.

Ruth Crosby Dimmick goes to St. Louis in two weeks, then to Indiana, and later to Philadelphia and New York, largely in the interest of literary and musical publications. Neosha Gary last week sang songs composed by her sister. "Naughty Cupid," dedicated to Alice Roosevelt-Longworth, and "If I Were You" are two of these.

Edwin Hughes played at the Dolly Madison Octagon House Moszkowski's "Valse Mignonne," Liszt's Rhapsody No. 6, and "Consolation." Another of his songs was there heard also, "Soldier, Soldier," a setting of one of Kipling's barrack poems.

Mrs. Bradley MacDuffie has charge of the music of the Texas State Association, which meets here monthly. She speaks of the talent of people of that State. Miss Levy is a mezzo of fine voice, good enunciation and facial expression. Francis M. Hartell is a good basso. Stella Raymond has a good soprano, plays and is musical. Mamie Boggess and Blanche Wilmoth are also blessed with musical gifts. George van Arsdale, a tenor pupil of Mrs. MacDuffie has to her regret gone to Massachusetts to enter college. The field needs tenors and his was a most promising quality.

Georgia E. Miller, a successful teacher, is to give her next piano pupils' recital in a hall. F. E. T.

CLEVELAND.

719 THE ARCADE,
CLEVELAND, May 24, 1906.

The Singers' Club gave its annual banquet at the Roadside Clubhouse on Thursday evening of last week. Former President Albert R. Davis acted as toastmaster and handed out slices of warm and palatable humor. In fact, wit and repartee were tossed about as effectively as the spit ball in our national game. The Ionic Male Quartet regaled the banquet circle with selections from its repertory and aroused much enthusiasm by its artistic ensemble. Director Clemens made an official tender of his resignation, based upon the increasing demands made upon his time for organ recitals, to which special work he expects to devote his attention. Clemens has pending tours in the East and West the coming season and I predict for him unqualified success. The choice of a new director has not yet been determined, but I understand that there is a strong sentiment to elect Davis to the position. I have seen Davis handle the baton and am free to admit that he displayed marked ability in that direction. Whether as an amateur his musical knowledge is sufficient to give authoritative interpretation to more pretentious compositions remains to be demonstrated. If he makes good he will certainly have my support in his efforts to maintain the excellent standard of the club's singing.

The plans for next season's Symphony concerts, under Alla Prentiss-Hughes' management, have been so far completed that a series of seven concerts is assured. These concerts will be divided between four orchestras—the Pittsburgh, Cincinnati, Boston and Theodore Thomas (of Chicago) symphony orchestras. This will be a series of musical events equal in quality to that enjoyed by any city in the country. Personally, I consider it the greatest musical opportunity Cleveland has ever had and its value as an educator is incalculable. I look to see musical appreciation and enthusiasm at white heat before the season closes. All needed is the developing of this latent heat to insure our new music

hall and a permanent orchestra. The wealth that is now devoted to golf links, tennis courts, horse shows and other social functions will ultimately give a quota to the upbuilding of art. All of this will come about when culture has become allied to wealth. Cleveland has wealth in abundance and a thin veneer of culture therewith, but the culture which recognizes and fosters the best in art is yet to be awakened. Prevailing conditions and tendencies promise much for the near future. In the meantime the advance guard—limited, but earnest—is preaching the gospel of better days for legitimate art and artists.

A concert, under direction of Herman Hamm, will be given at St. Paul's (German) Church today. The Lyric Male Quartet, Charles Rowe, pianist, and other talent will assist.

Francis Sadlier and H. Warren Whitney sing in Sullivan's "Prodigal Son" at Hiram this week.

Felix Hughes will sail shortly for London, where he expects to coach with Henry Wood, the eminent orchestra director.

Charles Clemens gave his last evening organ recital at St. Paul's Episcopal Church, Sunday, May 13. Mrs. S. C. Ford and H. Warren Whitney were the assisting soloists. The Ionic Male Quartet also gave artistic assistance. These organ recitals have been continued during the past season, and the programs presented were of as high a standard as are heard anywhere. Moreover, Clemens is as fine an organist as can be found in the country. He understands his instrument intimately and perfectly, and both his technic and repertory are comprehensive and all sufficient for any occasion.

Felix Hughes, assisted by Mrs. E. N. Shepherd, Caroline Hudson, and William Clifford, gave a song recital at Conneaut this last week. The program included the "Persian Garden" cycle of Liza Lehmann. The recital was given before the MacDowell Club.

Ella Warren Clifford and Ray Williams gave a program of songs at the Mosher studio on the evening of the 17th. The recital was one of a series being given by Mosher's advanced vocal pupils.

H. Warren Whitney, of whose splendid tenor voice I have already written, will visit New York soon for the furtherance of his artistic development. Unless present signs fail this young singer has a bright career before him.

I want to again impress local MUSICAL COURIER readers with the necessity of supplying me with facts worth mentioning before Thursday of each week to insure its insertion in the current weekly letter. If received too late it becomes ancient history. It must be remembered that THE MUSICAL COURIER is not a mausoleum. It does not publish epitaphs, but the chronicle of current events. Neither does its Cleveland correspondent hold post mortems upon musical events. He must be in at the killing if the event is recorded.

WILSON G. SMITH.

Pupils of Amy Robie, violinist, and Kathleen Shippen, pianist, united in an interesting recital at Miss Robie's studio, 184 West Eighty-second street, recently. The well chosen program included numbers by Mendelssohn, Handel, Haydn, Raff and other composers. The young performers were Edith Graves, Leslie Potter, Dorothy Campion, Edward Gillespie, Helen E. Irving, Matilda Higginbotham, Irving McCann and Ida McAndless.

The opera season in Coblenz was closed with a splendid performance of "The Meistersinger."

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NEWARK.

NEWARK, N. J., May 23, 1906.

The Schubert Oratorio Society closed its twenty-seventh season at the Krueger Auditorium, with a program devoted to selections from the works of Richard Wagner. The numbers were:

Rienzi, Overture.
Flying Dutchman, Introduction.
Sailors' Chorus.

For Men's Voices.

Spinning Chorus.

For Women's Voices.

Tannhäuser, Pilgrims' Chorus.

Hail, Bright Abode, Chorus.

Song of the Evening Star.

Elizabeth's Greeting to the Hall of Song.

Lohengrin, Introduction to the Third Act.

Bridal Chorus.

Processional Music in Second Act.

Elza's Dream.

Die Walküre, Siegmund's Love Song.

Die Meistersinger, Pogner's Address.

Walther's Prize Song.

Grand Finale, Third Act.

Tristan and Isolde, Dreams.

The singing of the chorus, under the direction of Louis Arthur Russell, deserves much commendation, approaching in many numbers the work of professional singers. The soloists—Effie Stewart, soprano; George C. Carrie, tenor, and Paul Petry, baritone—likewise filled expectations, vocal and dramatic.

Bahette Schwinzer, the gifted dramatic soprano, gave a recital in Harrison recently, when among the selections on her program were "Dich, Theure Halle," from "Tannhäuser"; "Voi che Sapete," Mozart; Loewe's "Niemand hat's gesehn"; "Widmung," Schumann.

Ezra S. Campbell, at a recent concert, sang "The Toreador," from "Carmen"; "Karshmira," Amy Woodforde-Finden; "Dedication," Franz. As a basso cantante, Mr. Campbell is rapidly attaining a position of deserved recognition.

Pupils of Mabel Odell were heard in the following interesting program at Miss Odell's residence, North Eleventh street:

Hark! Hark! the Lark!.....Schubert-Liszt
Katherine Schott.
Valse.....Chopin
Hazel Lindsey.
Joyful Peasant.....Schumann-Hartyl
Jennie Miller.
Who Is Sylvia? Vocal.....Schubert
Mrs. Robert Odell.
La Zingara.....Bohm
Mary Ward.
Venetian Love Song.....Nevin
Katherine Schott.
The Fauns.....Chaminade
Hazel Lindsey.
Concerto, D minor.....Mozart
Jennie Miller, first Piano; Mabel Odell, second Piano.
The Roay Morn, Vocal.....Ronald
Mrs. Robert Odell.
William Tell.....Rossini-Paur
Katherine Schott, Mary Ward, first Piano; Hazel Lindsey, Mabel Odell, second Piano.

Anna S. Federer, one of the most successful piano teachers, gave a musicale at Carnegie Library, East Orange,

assisted by Carl Schoner and George E. Clauder in the appended program.

Trio, A major, First Movement.....H. Hoffmann
Emily Hookway, Piano; Carl Schoner, Violin; Geo. E. Clauder, 'Cello.
Solifeggietto.....Ph. E. Bach
Madeleine Jobin.
Loure.....J. S. Bach
Katherine Sanger.
Sonata, E flat major, First Movement.....Mozart
Heranoush Aleon, Piano; Carl Schoner, Violin.
Sonata, Pathétique, First Movement.....Beethoven
Emily Hookway.
Impromptu, C sharp minor.....Reinholdt
Alice Baldwin.
Papillon.....Grieg
Birdling.....Grieg
Beatrice Shakespeare.
Trio, Noctellen.....Gade
Andante con moto.
Allegro.
Mae Adams Cole, Piano; Carl Schoner, Violin; Geo. E. Clauder, 'Cello.
Etude, Mignonne.....Schütt
Reverie.....H. Hoffmann
Nella Weishaupt.
Mazurka.....Leschetizky
Mary Morse.
Polonaise, C sharp minor.....Chopin
Mae Adams Cole.
Evening Star, Tannhäuser.....Wagner-Liszt
Margaret Lovell.
Liebestraum.....Liszt
Lilian Wilkey Coddington.
Trio, B flat major, First Movement.....Rubinstein
Anna S. Federer, Piano; Carl Schoner, Violin; Geo. E. Clauder, 'Cello.

Mrs. Federer's playing in the Rubinstein trio was noticeable for its clearness, crispness and delicacy of tone, and fine shading. The piano part in this trio is particularly beautiful, and Mrs. Federer brought out the fine melodic character with the sense of a true artist.

EVELYN KAESMANN.

SOME MUSICAL ADVANTAGES IN WASHINGTON.

Washington College of Music—Sydney Lloyd Wrightson, president, director and vocal teacher; Cornelius Rübner, dean, and piano teacher. Faculty: Geneva Johnstone Bishop, vocal; Clara Drew, vocal; Mrs. Henry Hunt McKee, vocal; Charlemagne Koehler, dramatic art; Wilberfoss G. Owst, harmony; Walter T. Holt, mandolin, banjo and guitar; Samuel M. Fabian, piano and Virgil clavier; John Porter Lawrence, piano; S. Frederick Smith, piano, and Hope Hopkins Burroughs, piano.

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Mary A. Cryder—Manager for first class artists, drawing room musicales a feature, vocal teacher.

Oscar Gareissen—Art of singing, lectures on drama and opera, travel, study.

Katharine Eldred—Special method for purifying vocal tubes, securing freedom from colds and bronchial disturbances. (Method, Hattie Clapper Morris.)

Grace Dyer-Knight—the art of singing, lectures on England, Scotland, Ireland and Robert Burns; illustrated song and story.

Georgia E. Miller—Clavier Piano School, cure of stammering in playing, memorizing music, sight reading, harmony.

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Margaret E. Upcraft—Concert pianist, special accompaniment, teaching.

Mrs. Lois Cory Thompson—Tone placing, voice development, repertory.

Johannes Miersch—Concert violinist and professor of violin.

MUSIC IN MEXICO.

CITY OF MEXICO, May 16, 1906.

Elena Marin, the Mexican prima donna, who lately returned from Europe, has joined the Mario Lombardi Opera Company, now singing at the Hidalgo Theatre. Saturday evening of last week Miss Marin made a successful debut in "Faust." She is a very beautiful woman and a talented singer. During the past two weeks the company have presented the following operas: "Pagliacci," "Cavalleria Rusticana," "Rigoletto," "Faust," "Manon Lescaut," "Lucia de Lammermoor," "Barber of Seville" and Franchetti's "Germania." This last, by the way, was an extra effort on the part of the management. There was special scenery, and the orchestra augmented to fifty-three men; Guerrieri conducted. The intermezzo was so well played that the audience redemanded it.

Wagner & Leven, the music publishers, who have branch houses in a number of the cities in the interior, and a large house in Leipsic, Germany, are publishing a paper called Gaceta Musical. The contents include theatre programs, reports of local music events and much matter of interest to advertisers. The paper is printed in the Spanish language, and is distributed free in the lobbies of the various play houses.

"The Mikado" was presented under the direction of Ida Fitzhugh Shepard at the Renacimiento Theatre, April 28. The performance was in a good cause, for the receipts were turned over to Father Hunt's Home for Working Boys. The opera will be repeated at the Arbu Theatre Friday next, for the benefit of the San Francisco earthquake sufferers.

Mrs. J. R. McDonough, vocalist, and Ada Schlattman, pianist, contributed some charming musical numbers at the Odd Fellows' anniversary service Thursday evening. Mrs. McDonough sang a number from "Cavalleria Rusticana" and "The Rosary," by Nevin. Miss Schlattman played the piano accompaniments for the singer in addition to her piano solos.

T. G. WESTON.

The Opera at Barmen gave Burkhardt's "King Drosselbart."

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NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts this season just ending and scored sufficient success to be re-engaged in several places for a recital next season.

KANSAS CITY.

KANSAS CITY, May 23, 1906.

A. E. Stilwell, the president of the Orient Railroad, who has written several hymns during his moments of play, has just produced another, and it was sung last Sunday at the First Church of Christ, Scientist.

Mattie Y. Greene, a pupil of Edward Kreiser, was heard at a piano recital in his studio last Thursday evening, assisted by P. C. Lee, tenor. The following program was given:

Fantaisie, C minor Mozart
 Miss Greene.
 Song, Mavourneen Lang
 If I Were a Bird Henault
 Rigaudon Raff
 Miss Greene.
 Songs—
 I Know of Two Bright Eyes Clutsam
 Sleep, Darling, Sleep Fisher
 Concertstücke, op. 79 Weber
 Larghetto ma non troppo. Allegro Apassionata.
 Miss Greene.
 Orchestral Part on Second Piano, Mr. Kreiser.

Christine McConnell, a pupil of Jennie Schultz, is on a trip to Chattanooga, Tenn., with her parents, who are attending a Southern Baptist conference. Miss McConnell will be one of the soloists.

Alice Bradley, soprano, a pupil of Fred Wallis, was one of the soloists at the recent May Festival in Atchison, Kan.

The Busch Pianists' Club will meet in the studio of Mrs. Busch next Saturday. They are all working hard now, in preparation for the June concert.

Myra Kendall, a pupil of Ella Backus-Behr, is preparing for a concert which will be given in the auditorium of the University Building, May 25.

The many Kansas City friends of Alice Nielsen are glad to hear that arrangements have been made for a new opera company for her next season, to be under the management of Henry Russell. Miss Nielsen is a Kansas City girl and has many admirers here, who think nothing too good can be given her in the way of opportunity, as she has shown herself equal to every undertaking in the past.

Rudolf King was one of the soloists at a concert given in Cedar Rapids, Ia., on May 7, by the Ladies' Musical Club. On May 14 he gave a piano recital in Rock Island, Ill., under the auspices of the Chaminade Club.

Allee Barbee, soprano; Addison Madeira, basso; François Boucher, violinist, and Carrie Junior, pianist, gave a concert last night in the Bleece Opera House, in Macon, Mo.

Lottie Wetzig, pianist, pupil of Ella Backus-Behr, will give a recital in the auditorium of the University Building, June 1.

Eugenia Mantelli and her opera company are to be at the Grand all of next week.

At the home of Mrs. John J. Green recently the following

musical program was given by some of our best known talent:

Quartet, Spring Song Pinsuti
 Miss Collins, Mr. Congdon, Miss Steele, Dr. Gilbreath.
 Vocal Solo, I Love You, Sweet Bartlett
 Pearl Collins.
 Violin Solo, Fantaisie from Lucia St. Lube
 Ralph Wylie.
 Vocal Solo, Tho' You Forget Tipton
 Ralph Smith.
 Vocal Solo, Night-Time Beardsley van de Water
 Carrie F. Voorhees.
 Piano Solos—
 Novelette, in D major MacDowell
 Bohemian Waltz Mokrejs
 Mrs. Le Vere Nellis.
 Vocal Solo, The Message Blumenthal
 Miss Bruner.
 Vocal Duet, Music of a Kiss Gastoldi
 Pearl Collins, Ralph Smith.
 Vocal Solo, Spring Has Come Maude White
 Georgia Vanderslice.
 Whistling Solo, Gondolier Powell
 Mary Ewing.
 Vocal Solo, Hush'een Alicia Needham
 Daisy Steele.
 Vocal Solo, Selected
 E. K. Chafee.
 Miss L. Tuttle, Accompanist.

Ruby Taylor, a pupil of Herman Springer, is preparing to go to New York for a year's study. She has not yet definitely decided as to who she will study with, but it will probably be with Oscar Saenger.

The election of the music department of the Athenæum was held the afternoon of May 3. Mrs. L. T. Herndon was re-elected chairman; Florence Elliott was elected director, succeeding Anna Reaser; Mrs. P. H. Dudley was re-elected secretary. Leaders: Mrs. L. T. Herndon, Mrs. P. H. Dudley, Mary Schultz.

Gertrude Concannon played at the reception of the implement men, held at the Coates House, on May 7.

Ida Belle Martin left town May 12 for a European trip. She will study in Berlin for about six months, and the length of her stay in Europe has not yet been decided. She has given up her studio here, and Mrs. Peironnet, who has been occupying No. 502, will move into it, the number being 503 University Building.

Allee Barbee, owing to the advice of her physician, has resigned from the choir of the Temple B'nai Jehudah, and from the "Chimes of Normandy" cast. She has been taking an active part in so many different musical events, and her nerves being slightly unstrung, it was thought best to give up part of them. She will leave for Chicago in the near future, to spend a year in study.

Aurora Wittebert, a young Indianapolis pianist, who has but recently returned from a four years' trip abroad, has decided to settle in this city, having taken a studio at 526 University Building.

Mrs. George Parker, soprano, and Franklyn Hunt, baritone, will give a concert at Baker University, May 29.

Callie C. Clark, a former pupil of Frank Steele, who has been studying in New York, has returned to this city and

taken her old position as soprano in the choir of the Central Presbyterian Church.

Mrs. F. P. West, of 2839 Vine street, is taking up what can hardly be termed charity work, but it comes near being in that class. She believes that there is much musical talent among the poor people of this city, and to give them a chance to find out what they are worth she is going to give them 10 cent music lessons. She will be assisted by Carrie Voorhees. Piano lessons will first be given, and later violin and voice instruction may be added.

F. A. PARKER.

Edward Johnson, a Star of the Festivals.

The recent tour of the Boston Festival Orchestra brought another list of successes to the tenor, Edward Johnson. Throughout all of the festivals nothing but the highest praise has been bestowed upon his work, and the most flattering tribute paid to the quality of his voice. "It would be hard to find a more satisfactory man," said Hollis Dann, of Ithaca, N. Y. "Tenors of that kind do not grow on every tree." Mr. Johnson is grateful that he has been able once more to please the gentlemen who so kindly engaged him for their work this year, and trusts that next season will find him more worthy than ever before.

Recent press comments read:

Edward Johnson, the tenor, divided honors with Mr. Bispham, and his singing throughout was a delight. He has a robust tenor voice, but yet is able to modulate his tones to those of exquisite beauty, as evidenced in his song to Marguerite, beginning "Angel Adored." It was sung with marvelous beauty of phrasing. The twilight song was also beautifully rendered.—Springfield Union.

Next in importance comes the part of Faust, which is colorless by comparison with Mephistopheles, and generally deemed by tenors ungrateful; cantilene of the sort tenors love was not in Berlioz's bag of tricks. Yet there is much exalted musical expression in the part, and Mr. Johnson's smooth, high tenor voice showed off on the whole very well in it. His singing is sure and true, and has many admirable qualities.—Springfield Republican.

Of the quartet of singers the one that Halifax knew best was Mr. Johnson, who was here at the last festival and who showed that he had broadened and improved materially. He captured the audience by his splendid rendering, in his pure lyric tenor, of the aria from Manon. As a response to the encore he gave the flower song from "Carmen."—Halifax Herald.

Mr. Johnson is a well known, established favorite in Halifax, and his remarkably pure and ringing tenor was heard with delight. He was given a very cordial welcome and rewarded with a burst of applause at the conclusion of his solo.—Halifax Morning Chronicle.

Mr. Johnson enters into the spirit of his music, enunciates well and his voice is of pleasing timbre.—Halifax Evening Mail.

Mr. Johnson was a stranger to us until last year, but the merit of his work proved itself by his being asked to return a second time, and Syracuse is to be congratulated that he did. He has broadened and developed greatly within the year, and his singing of the part of Don José was a thoroughly enjoyable treat, intellectually as well as musically. His voice is full, flexible, resonant; under fine control, and he is possessed of unquestioned dramatic ability. If one would single out special passages in his work last evening, contrasting ones would be the tender, lovely duet between Don José and Micaela, and the strength and fervor of his declamation of love for Carmen.—Syracuse Post-Standard.

Anselm Götzl's one act opera, "The Little Dolls," was given in Prague. The text is by Dr. Batka and is based on a piece by Molière.

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WHEN wine turns sour it becomes vinegar; when writers turn sour they become critics.

THE Osler theory could certainly not be applied to our operatic prima donnas. What would we do for singers at the Metropolitan if they were to be chloroformed at fifty?

SOMEBODY comes forward again with another new system of "practical notation." The only kind of practical notation wanted is that which will help musicians turn musical notes into bank notes.

THEY are advertising expensive Italian mud baths as a curative. American composers get them free every time they produce a work in public, and they are being cured rapidly of the bad habit of composing.

THERE now are so many "greatest" conductors that it has been proposed to divide them into classes regulated by weight, like the pugilists, and offer championship belts to be fought for with the baton, by bantam, lightweight, middleweight and heavyweight conductors.

STRAUSS' "Salome" was a sensational success at its two special Prague performances this month. A private cable says: "Never before has such unbridled enthusiasm been known in the Bohemian capital." Hammerstein secured the capital operatic prize of today when he obtained the rights for the New York production of "Salome" next season at his new Manhattan Opera.

ONLY three tremendous newspaper "beats" for THE MUSICAL COURIER last week. No. 1, the news of Muck's engagement as leader of the Boston Symphony. No. 2, the news of Hugo Heermann's engagement as the new head of the violin department at the Chicago Musical College. No. 3, the news of the engagement of Rita Newman, a California girl, to sing leading roles at the Metropolitan next season. To get the musical news, read THE MUSICAL COURIER.

NEXT month ninety-one years will have passed since the birth of one of the greatest and most lovable of musical lyricists after the time of Schubert. We refer to Robert Franz, the composer of more than 400 beautiful songs, all of them soulful and sincerely felt. Liszt called him "a fixed star of German Lyricism," and in his sympathetic little study of the song master the great pianist wrote: "Franz is the founder of a new dynastic line of lyricists." He composed chiefly one voiced songs, but in the catalogue of his works there is also a goodly array of pieces for male and for mixed chorus. The poets whose verses Franz preferred for his settings were Goethe, Eichendorff, Chamisso, Rückert, Heine, Lenau, Hoffmann von Fallersleben, Geibel, Mirza Schaffy and Osterwald. A field in which Franz also deserves the highest recognition was as an editor of Bach and Handel scores ("St. Matthew's Passion," "Messiah," arias, songs, &c.), this phase of his activity being developed in connection with his duties as organist of the Ulrich Church in Halle, his native city. Later he also became director at the university, but was compelled to resign both positions on account of a serious illness of the ear, which ended in complete deafness. Franz died on October 24, 1892, one year after the demise of his wife, Maria Hinrichs, who was also a song composer of uncommon gifts, although overshadowed by the mighty genius of her husband. It is to be hoped that the approaching centenary of Robert Franz's birth will result in a revival of most of his beautiful songs, which are suffering from quite unaccountable neglect, for in all the literature of music there is nothing purer nor instinct with finer poetry and deeper sentiment.

THE ORIGIN OF MELODY,

— OR —

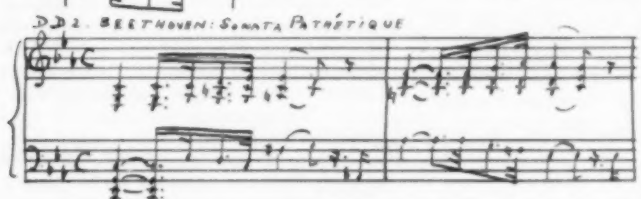
THE DESCENT OF MUSIC.

BY LEONARD LIEBLING.

VI.

Beethoven was not particular where he got some of his motifs, and he borrowed as readily from the composers who came after him as from those who went before, or were contemporaneous with the titanic Ludwig. Clementi and Beethoven! Clementi's little D minor sonata and Beethoven's—thought by some to be his best—mighty "Sonata Pathétique"! Who, except an irreverent snigger after the weaknesses of genius, would ever think of harnessing the man of the "Gradus" etudes with the master of masters, the heaven stormer, the Jove of music? The affinity between the two begins to impress itself on the sacrilegious searcher when he reaches the finale of Clementi's B minor sonata and compares it with the last movement of Beethoven's F minor sonata, op. 2. But the matter becomes positively startling when the Clementi D minor sonata and Beethoven's "Pathétique" are placed side by side. These are their introductions:

DD1. CLEMENTI.



The beginnings of the two works are almost identical in their unusual rhythm and breadth of theme, although Beethoven's greater art is apparent at once in the instant repetition of the main motif, and in its further emphasis by means of the dynamic and color contrast effected through the little complaining fragment shown in the fourth measure of the example D D 2. The manner in which Beethoven improved on Clementi brings to mind forcibly the thought of Handel and what he did in his Israel choruses with the commonplace themes which he confessedly stole from that hapless Milanese nobleman, Don Dionigi Erba.

Both Clementi and Beethoven followed the sombre introduction of these two sonatas with a lively allegro, and both also bethought themselves of the organ point device as a fitting start:

DD3. CLEMENTI.



In the charming subsidiary motive of the first movement Beethoven still keeps company with Clementi, as follows:



The rondo of the Beethoven work contains a passage particularly ingenious and beautiful, and not at all unlike its cousin in the Clementi sonata:

DD7. BEETHOVEN.



Haydn, too, was in many ways of assistance to Beethoven. The former had a peculiar fondness for double third passages, which he varied with infinite resource, now pairing them, then setting them against each other in contrary motion, and again purling them in varied mode and rhythm through the ground thoughts of a composition. Interesting comparisons can be made between such Haydn figurations and their analogies in Beethoven's "Eroica" and his fifth symphony. Place side by side also those works and the first movement of Haydn's E flat sonata (Peters Edition, Vol. 1, pages 8, 9, etc.), and note the mood in the largo of Haydn's D major sonata (Ed. Peters, Vol. 1, p. 65)—a mood so Beethovenish that Haydn's great successor promptly annexed it for the largo of his own D major sonata, op. 10, No. 3. Of course here again Beethoven's master hand elaborated so mightily on the idea of his musical forbear that one is strongly tempted to agree with the writer in the Berlin Allgemeine Musik Zeitung, who places form above every other consideration in music and says: "The relative importance of an art work is determined by its form and the manner in which form assimilates the contents, fuses them with itself, and breathes soul into the complete product." There is a complete and clever defense of plagiarism, even in the first degree.

Mozart and Beethoven were melodically related, as is proved conclusively by these well known examples, from the

former's G minor symphony and the latter's F minor piano sonata, op. 2:



Reinecke has pointed out that the theme of the third movement in Beethoven's C minor symphony is also traceable directly to the Mozart excerpt illustrated in E E 1; but the strongest evidence against Beethoven is furnished by himself, for in one of the note books wherein he was wont to jot down his motifs, there were found written side by side the aforemen-

tioned theme (E E 1) from Mozart's symphony in G minor, and the appended theme from Beethoven's fifth:



If Mozart was sinned against, he also sinned, as per the attached F F examples:



(To be Continued.)

OPERAS AS STANDARDS.

A LONDON paper publishes the following table, of which a portion had already appeared here, but the statements made lead to strange conclusions. The item referred to is as follows:

Germany has established a record. In 1905 fifteen new operas were produced within the bounds of the empire. With regard to the works already known, Wagner has maintained his reputation and is an easy first. Operas by the Bayreuth composer were performed on 1,642 occasions, against 1,504 in 1904. Then comes Lortzing with 643 performances, Verdi with 533, Mozart with 447, Weber 338, Bizet ("Carmen") 332, Meyerbeer 212, Beethoven ("Fidelio") 182. Apparently both Verdi and Meyerbeer have sunk in general estimation. The most popular French composer in Germany seems to be Saint-Saëns, with 58 performances. Operas by Leoncavallo were performed on 238 occasions and works by Mascagni 217 times.

Laying aside Wagner and Lortzing as purely Teutonic products, appealing to the Germans, and treating the subject on a cosmopolitan basis, it will be found that the standard operatic repertory—not music drama—is the old one with a few latter day additions. The standard will be found on investigation to consist of:

Bellini—"Norma," "Sonnambula," "Puritani."
Donizetti—"Lucia," "Favorita," "Don Pasquale."
Rossini—"Barbiere," "Semiramide," "William Tell."
Verdi—"Trovatore," "Traviata," "Rigoletto," "Ernani," "Ballo," "Aida," "Otello," "Falstaff."
Weber—"Freischütz."
Meyerbeer—"Huguenots," "Prophète," "Africaine."

These are the great standard operas of the older period, followed by the later opera masters:
Gounod—"Faust."
Ambroise Thomas—"Mignon."

Bizet—"Carmen."

Mascagni—"Cavalleria."

If "Cavalleria" were a longer opera "Pagliacci" would not be joined as a part of the evening's performance.

To all these must be added primarily, as among the wonders of the musical operatic art, Mozart's "Don Juan," "Marriage of Figaro" and "Magic Flute."

All told, there are 28 standard international cosmopolitan operas of the permanent repertory. There are hundreds of others and many are repeatedly performed, and their lives seem to be perennial from the momentary view; but these 28 operas have lived through all the vicissitudes of opera, beginning with Mozart and ending with Mascagni, whose work actually lives in all climes because it is endowed with the health and vigor of originality in the application of the human voice to dramatic expression and sentiment. Every one of these operas is dramatic in one form or the other; every one has the essence of human emotion, and every one is a consistent musical structure down to the inglorious triplet system of the "Cavalleria." There are hundreds of other remarkably wonderful operas, but the 28 stand out in relief as the perennial repertory, and all opera students are constantly engaged in the effort to unravel their meaning, and applying it to their own future action in most of them. In short, they are the living classics of opera.

KATHERINE METCALF ROOF says some peculiarly telling things in the New York Craftsman about opera audiences at the Metropolitan, and corroborates strikingly what has been written so often on that subject in THE MUSICAL COURIER. Miss Roof's well made article reads in part:

"Although the Metropolitan has gathered together a greater number of great artists than can be heard in any other one opera company in the world, the performances as a whole do not reach the standard of excellence that this fact gives us a right to expect. * * * The opera audience is the least cultured musically of any American music attending audience. * * * Americans go to the opera for many reasons besides love of music; they go because it is the fashion to see each other, to satisfy a curiosity—at best, for the sake of a favorite singer. Others go to the operas as they would to a lecture, armed with books of motives, scores, and electric candles, seeking acquaintance with Wagner's divine harmonies through the cheerless doorway of the schoolroom. These are often entirely unmusical in taste, and seem to feel—with the reasoning of the New England conscience—that it must be good for them because they don't like it. Again, there are those in a Wagner audience who pretend they like it because it seems distinguished; there are those who are so enamored of the idea that they feel the highest degree of enthusiasm, although they do not recognize the motives when they hear them; there are those who like it without analysis and without knowledge—and this last is surely the most promising state of the three. * * * At all performances there is, in the upper galleries and among

the standees, a large percentage of those whose imaginations have become inflamed by the newspaper notoriety accorded to the principal singers, and who spend their time identifying and gossiping through Elsa's dream and Brünnhilde's immolation. Their obtrusive interruptions are a desecration to the music lover, but equally with the music lover they have paid for the right to enjoy the opera in their own way, and, having no musically susceptible sensibilities to be violated, actually do not realize that they are ruining the pleasure of others of different tastes. The audience at the popular Saturday night performances is largely composed of this class—indeed it could scarcely be characterized as otherwise than uncouth; it is customary to hear full voice questions as to the singer's identity in the midst—preferably in the piano passages—of the most exquisite aria.

"So much for the upper galleries and the occasional opera-goer. The floor and boxes represent the frankly social element; also that part of the audience without which opera would not exist. Every one has heard how this portion of the audience talks during the music, how it departs with silken rustle during the perfection of the Aida death duo, and hastens to the ball while Isolde's heart breaks in the final measures of the Liebestod; but comparatively little mention is made of the subscriber's substantial and essential contribution. This, undoubtedly, would be the most difficult part of the audience to reform, for it is a stubborn, if squalid, fact that he who pays the piper calls the tune. The subscribers who make our luxurious system of opera possible naturally feel their right to enjoy it in their own way. The American woman of millions would not be permitted to disturb a Bayreuth performance with her chatter, but here in her own opera house she may indulge in conversation with her neighbor during the unveiling of the Grail if she will."

The foregoing is not palatable reading for those

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who have the best musical interests of our city at heart, but it is painfully true, and the tragedy of the whole matter lies in the fact that no remedy is at hand or seems likely to materialize in the near future.

THE Leipsic Neue Zeitschrift für Musik, founded by Robert Schumann, and latterly conducted by the music publishing house of C. F. Kahnt, has been sold to the Leipsic book firm of G. Kreysing, who will in future issue the paper under the editorship of Dr. W. Niemann, who succeeds Dr. Arnold Schering in that post.

IBSEN'S death will be felt also in the musical world, for he was a true and sincere lover of the tuneful art, and he understood it thoroughly, which is more than can be said of many other eminent literary men; past and present. Of course, the strongest tie that binds Ibsen to music is his "Peer Gynt," to which Grieg wrote the incidental music that helped to make him one of the most popular composers in the world. Ibsen's death invites interesting discussion on his position in the world of letters as a philosopher, playwright, aesthete, realist and reformer of the drama, but, of course, such comment does not come within the confines of a musical newspaper. In another column of THE MUSICAL COURIER will be found an interesting letter from R. B. von Liebig, containing some striking Ibsen aphorisms on music.

Violin Recital in San Diego.

SAN DIEGO, CAL., May 19, 1906.

A large and enthusiastic audience greeted Nina Fletcher, the young Boston violinist, on the evening of May 15, it being her first appearance in recital in this city. The music lovers who had gathered in anticipation of a musical treat were in no way disappointed, as Miss Fletcher conclusively proved herself a thorough mistress of her art. Her superb intonation, purity of tone and mastery of technical difficulties, place her in the front rank among virtuosos. Apart from this attainment the young artist possesses the rare qualities which are a gift and never to be attained, the temperament and soul force which make the violin a living voice. There is a richness of sympathy in her interpretation which augurs wonderful possibilities for her maturer years.

Miss Fletcher is a pupil of C. M. Loeffler, of Boston, and has appeared in Boston with great success. The program follows:

Sonata, op. 24.....	Sylvio Lazzari
Vision Fugitive.....	Miss Fletcher and Miss Schinkel.
Concerto, G minor.....	Mr. Allan.
Madrigal.....	Miss Fletcher.
My Love Is a Butterfly.....	Victor Harris
Airs Russes.....	Mr. Allan.
Le Cygne.....	Wieniawski
Humoreske.....	Saint-Saëns
Polonaise.....	Dvorák
	Wieniawski
	Miss Fletcher.

MUSICAL MONTREAL.

MONTREAL, May 25, 1906.

Hans Harthan, a German pianist, who resided in this city the past several years, gave his first public recital on the 7th inst. in the Stanley Hall. The program was varied and interesting. Mr. Harthan is known as a fine musician through his compositions, but his playing was academical. He, however, was generously rewarded with applause.

Kubelik's last concert on this side of the Atlantic took place in the Monument National on the 17th inst. He opened the program with Lalo's "Symphonie Espagnole," which was followed by Paganini's D major concerto, the romance in G major, Beethoven; "Zephyr," by Hubay; "Carneval Russe," by Wieniawski. Kubelik's violinistic achievement was in the concerto and the "Carneval Russe," in which he displayed an amazing technical facility, impeccable intonation and admirable breadth. He received spontaneous applause and was compelled to give three encores. Agnes Gardner Eyre, the pianist, who assisted in the concert, likewise scored a success, for she is undoubtedly a very fine player, and she, too, had to give two encores. Ludwig Schwab furnished the accompaniment with taste and intelligence.

A musical event which was most interesting was the piano recital by Ellen Ballon, the gifted child pianist, Monday evening last in the McGill University Conservatorium of Music. The program follows:

Prelude No. 3, Twelve Petites Preludes.....	Bach
Sarabande, from Fifth English Suite.....	Bach
Prelude and Fugue, C minor, Wohl. Clav.....	Bach
Italian Concerto, F major, Last Movement.....	Bach
Twelve Variations on the Air, Oh, vous dirais-je Maman.....	Mozart
Bagatelle.....	Beethoven
Chromatic Study, op. 849.....	Czerny
By the Watchfire, Homeward.....	Beranger
Knecht Ruprecht.....	Schumann
Valse, A minor.....	Chopin
Rondeau, Le Coucou.....	Daquin
Larghetto, from A minor Sonatine, op. 99.....	Rail
Kinderstück No. 2.....	Mendelssohn
Song Without Words.....	Mendelssohn
Valse, Novelette.....	Borowski

I have spoken on previous occasions of the talented child, but I never heard her to such advantage as on this occasion. She is one of the greatest, if not the greatest, pianistic geniuses that the world has ever known. The program called for a mature artist, and yet the youngster read the entire program from memory without a break, displaying a round, musical tone, keen sense of rhythm and emotional temperament. Bach seems to be her favorite composer, and her interpretation was nothing short of phenomenal. She kept the audience breathless from the beginning to the end and was enthusiastically applauded. The audience, which was by invitation, was larger than the hall could accommodate.

Emiliano Renaud, our talented pianist, has just returned from Indianapolis, where he gave a piano recital with much success.

The fifty-eighth concert by the pupils of the Montreal Conservatory of Music, will take place on June 1 in the Y. M. C. A. Hall.

Kubelik and his wife and manager sailed on the Empress of Britain from Quebec on Saturday last. Eva Plouffe also sailed on the same steamer for Berlin, where she intends to continue her studies.

The Philharmonic String Quartet concert, postponed from time to time, has again been postponed indefinitely. And once more the old saying becomes a fact, that "A prophet is never recognized in his own country." The reason for the postponement of the concert was lack of support, and yet the quartet is composed of four of the best players in the city.

In visiting Ottawa on Wednesday last I attended a musicale at the house of Louis Gauthier, the father of Eva Gauthier, who is on a tour with the Albani Concert Company. Mr. Gauthier has another daughter, very talented, by the name of Juliet. She is a pupil of Alfred de Seve, the violinist. Miss Gauthier played for me the "Largo" by Handel, and a composition by Ten Have in a most creditable manner. Miss Desjardins, also an Ottawa girl, and a talented pianist, played a composition by Chopin and one by Liszt, with a good technique and musicianship. Eva Gauthier, on her present tour with Albani, is meeting with great success everywhere she appears. The papers all over the Northwest Territory praise her highly for her vocal ability. In time Miss Gauthier will be in as great honor with the Canadians as Albani was when she was in her prime.

HARRY B. COHN.

D. FRANK ERVIN, OF MEMPHIS.

MEMPHIS, TENN., May 26, 1906.

D. Frank Ervin's coming as conductor of the choir of the Central Baptist Church, of this city, has stirred local interest in this special field of music. The Rev. Thomas S. Potts, D.D., the pastor, is in thorough sympathy with Professor Ervin's aims. Although the people of the South are supposedly dilatory and lacking in ambition, the musical results achieved at this church go to show this is tradition rather than reality. Some individuals who will not work take advantage of this tradition, and claim it to be climatic, as an excuse for their chronic laziness.

All the members of Ervin's choir work as if their life depended on it, and the results, in the matter of improved quality of tone and interpretation, are decidedly encouraging. The deacons have decided to enlarge the choir at a cost of some \$400; the choir has undertaken to help out, and will give a festival this week to that end.

Mr. Ervin has opened a studio at 19 North Main street, where he will do all his private teaching and class work. He has also opened a class in sight singing, which meets weekly, considerable interest being shown. Through this class concerts will be prepared, diplomas given to all students finishing the entire course. May 20, Mr. Ervin gave a lecture in the church on "Music in Its Relation to the Church," which will be published in the Commercial Appeal; the first instalment has already appeared, and the last issue will contain his picture.

Jessie Shay to Play at Geneva.

Jessie Shay, the talented pianist, will be one of the attractions at the coming convention of the New York State Music Teachers' Association to be held at Geneva. Miss Shay will give her recital on June 26.



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—Chicago Inter-Ocean.
His technique is dazzling.
—Chicago Chronicle.

BOSTON.

51 MONTFORT STREET,
BOSTON, Mass., May 27, 1905.

Walter Damrosch Fine Sustained.

The eleventh annual convention of the American Federation of Musicians was held last week at Faneuil Hall. President Joseph N. Weber, of Cincinnati, played an important role in the convention, and this officer proved to be one of the most magnetic figures of the interesting session. The proceeding of major importance to the musical world was the sustaining of a fine of \$1,000 imposed upon Walter Damrosch, conductor of the New York Symphony Orchestra, last June by the American Federation of Musicians for importing five musicians from France to play in his orchestra. Mr. Damrosch appeared before the Boston convention Thursday afternoon and was escorted to the platform, where he received a hearty welcome from President Weber and Secretary Miller, and his introduction to the convention precipitated a spontaneous burst of loud applause from the 200 musical delegates present in the hall, and upon invitation of the president, Mr. Damrosch proceeded to state his case. After confessing that he had engaged five French musicians for the New York Orchestra, the noted conductor said, in part:

Objections have been made that I was colonizing foreign musicians, but it should be remembered that I was unable to obtain in this country the men I wished. The musicians in question were allowed by the federation to become members of the union, but a fine of \$1,000 was imposed upon me on the ground that I had not advertised in this country. Acting upon the advice of President Weber, I paid the fine under protest. The penalty was out of all proportion to the offense, for there is no precedent for a case of this kind.

It should be remembered that I have to compete with other orchestras, such as the Boston Symphony, who employ only the highest order of talent. I hope some day it will be possible for America to supply all the high class musicians needed, so that there will be no necessity for taking them from a foreign soil. In my opinion the American Federation of Musicians should be so enlarged in its scope as to include military bands, orchestras and orchestra leaders. It should be remembered that the leader of an orchestra is as much a member of the federation as any individual playing under his direction.

At the conclusion of Mr. Damrosch's remarks of appeal in his own behalf, President Weber arose and replied, as follows:

When I imposed the \$1,000 fine upon Mr. Damrosch I was in a position to settle this whole matter. He did not advertise widely enough that he desired these men, and none of the organizations in New York knew that the positions were vacant.

Had I allowed Mr. Damrosch to employ these men without a protest, if we accept his statement that it was necessary for him to go to France for talent, we must grant the same right to others who present the same excuse.

Some of the delegates may say, "Why did I let these men into the federation?" I did so because they came to this country in good faith and were not responsible for the embarrassing predicament which resulted.

The fine of \$1,000 was only nominal, and but for extenuating circumstances a fine of \$10,000 should have been imposed.

The convention then went into executive session, with Walter Damrosch present to enable him to hear the whole discussion, and this was agreed to. Shortly afterward Mr. Damrosch appeared with President Weber and the New York Symphony conductor excused himself, as he was obliged to catch the train from New York. Shortly after the departure of Mr. Damrosch from the convention hall, it was announced that the action of President Weber in imposing a fine of \$1,000 upon Mr. Damrosch was sustained

by the convention. This closed the Damrosch part of the proceedings, as the conductor has lost his appeal before the highest tribunal. It has caused a great deal of interest in musical circles and it is a subject much discussed.

Dr. Muck for Boston Symphony.

The announcement in last week's MUSICAL COURIER to the effect that Dr. Karl Muck, of Berlin, will be the new conductor of the Boston Symphony Orchestra, caused the Boston musical fraternity to sit up and take notice.

Concert by Gertrude Salisbury's Pupils.

A number of pupils of Gertrude Franklin Salisbury gave a recital in Potter Hall Friday afternoon before a large and appreciative audience. The concert was considerably above the average entertainment along the line of a pupils' recital, inasmuch as many of the singers on the program are gifted with sufficient style, intelligence and finish to place them in professional ranks. Indeed, there are many professional singers who might well envy the work performed at the concert in question. The program follows:

Chorus, Mary Magdalen.....	Vincent d'Indy
Organ and Piano. Solo by Helen Allen Hunt.	
Verborgenheit.....	Hugo Wolf
Shepherd, Thy Demeanor Vary.....	Thomas Brown
Good Night.....	Miss Croley.
Shadow Song.....	Dvorak
Lost Chord.....	Mrs. Crowell.
Hushen.....	Sullivan
Nightingale.....	Needham
Dora, mon Enfant.....	Mrs. Mooney.
Children's Songs—	
Minuet.....	Damrosch
The Butterfly.....	Miss Burton.
The Valentine.....	Johnson
Love Me if I Live.....	Damrosch
Hills o' Skye.....	Cowen
There's a Ship.....	Miss Hutchinson.
My Lover, He Comes.....	M. Lang
Lusinghe piu Care.....	Damrosch
Love Me or Not.....	Clough-Leigher
The Lark Now Leaves.....	Miss Osgood.
Ecoute la Symphonie.....	Handel
Aria, Nadeshda.....	Secchi
Vedrai Carino.....	Parker
Batti, Batti.....	Miss Barrows.
La Lune s' Effeuille.....	Dubois
Mandoline.....	Thomas
Chorus, Sur la Mer.....	Mrs. Guckenberger.
	Mozart
	Batti, Batti.....
	Mozart
	Mrs. Sundelius.
	Dubois
	Debussy
	Mrs. Hunt.
	Vincent d'Indy
	Solo by Mrs. Sundelius.

The chorus was specially selected and was admirably conducted by Madame Salisbury, who handles a baton with impressive power and magnetism, and she must be particularly complimented for the beautiful effects and tonal values which she wrested from the choral body. Mr. Sundelius has a dramatic soprano voice of unusual clarity and sweetness and her work is always keenly enjoyed. Mrs. Guckenberger and Mrs. Hunt are both contraltos well known in

Boston and whose work is very artistic. Philip Hale had the following to say in the Boston Herald regarding this concert:

The choruses were sung admirably, with a full, sonorous body of tone and with a fine appreciation of nuance. Any one of the chief choral societies in this city might have been proud of the effective crescendo achieved in "Mary Magdalen." The pupils had, as a rule, good voices, and they sang for the most part with understanding. Miss Barrows, who has an unusually beautiful voice, sang with professional skill and aplomb. Miss Osgood, a young singer, displayed rich and haunting tones and genuine dramatic feeling. Miss Croley, another young singer, has good reason to hope for the future, and Mrs. Crowell showed flexibility in the "Shadow Song" from "Dinorah." Mrs. Hunt, Mrs. Guckenberger and Mrs. Sundelius are better known in Boston, and it is not necessary now to discuss their performance.

There was a generous proportion of songs in English, and the enunciation was generally good, that of Miss Burton and Miss Hutchinson especially good; but the latter has had the advantage of operatic experience. It would be well if some of our young, ambitious singers who attempt without trepidation to appear in "grand operatic exhibitions," might have the like preliminary practice. All in all, the concert gave much pleasure. There was a large and interested audience.

Beethoven in the Lead.

The Boston Symphony Orchestra has, during its twenty-five years' career, played in Boston, forty-three Beethoven compositions 567 times. Other composers who rank high in point of number of times their compositions have been interpreted by this orchestra are Bach, Haydn, Mozart, Schumann, Schubert, Mendelssohn, Brahms and Dvorak. It must be remembered that this applies only to concerts given in Boston and not to those outside of this city, although the former are probably a safe criterion from which to judge the latter. After all, it only goes to prove that Beethoven occupies a deep seat in the hearts of serious music lovers, and this fact holds true in the face of the galaxy of modern symphony composers whose works are also liberally treated by the Boston Symphony Orchestra. Beethoven's symphonies have been played more than have any other by the Boston Symphony Orchestra, both in and out of Boston.

Students in Operatic Recital.

The annual operatic recital by pupils of Mrs. Vinello Johnson took place at the Hollis Street Theatre last Tuesday evening before a warmly appreciative audience. It was an enjoyable affair and Mrs. Johnson deserves much credit for her painstaking work with her well trained pupils. The program was as follows:

Il Trovatore, Act I, Recitative and Aria.....	Verdi
Leonora, Helen Truc; Inez, Anna Lewis.	
Il Trovatore, Act II.....	Verdi
Azucena, Deborah Corlew; Manrico, Richard Tobin.	
Carmen, Act III, Aria, Here Must the Smugglers Dwell.....	Bizet
Micaela, Anna Lewis.	
Lohengrin, Elsa's Dream.....	Wagner
Irene Kimbach.	
Faust, Act III.....	Gounod
Margarita.....	Gertrude Crosby
Siebel.....	Florence Hale
Martha.....	Pearl Preston
Faust.....	Richard Tobin
Mephistopheles.....	Robert Seaman

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Santuzza, a Village Girl.....	Mrs. L. M. Wallace
Lucia, Turiddu's Mother.....	Pearl Preston
Lola, Wife of Alfio.....	Florence Hale
Turiddu, a Young Peasant.....	Heinrich Schumann
Alfio, a Carter.....	Robert Bruce
Trio of Maidens—	
Mildred Barron, Mabel Christie, Genevieve Danforth.	

Henri G. Blaisdell conducted the performance and the



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Anna Miller Wood Sings to Pupils.

Anna Miller Wood, mezzo-contralto, gave a program of songs in her studio, Pierce Building, Wednesday morning, before her pupils and their friends. Miss Wood selected a list of standard works, which she sang in her usual charming manner. It included:

On the Way to Kew.....Foote
The Eden Rose.....Foote
Ouvre tes Yeux Bleus.....Massenet
Bonne Nuit.....Massenet
Chanson Valaque.....de Kerrigan
Ich trage meine Minne.....Strauss
Marie.....Franz
Liebchen ist da.....Franz
Kennst du das Land.....Beethoven
La Partenza.....Beethoven
Will Niemand Singen.....Hildach
My Boy Tommy.....Old Scotch Airs
Turn Ye to Me.....Old Scotch Airs
The Year's at the Spring.....Mrs. Rogers

Mrs. Perkins With Salem Cadet Band.

Edith Andrews Perkins, soprano, and pupil of Clara Munger, appeared as soloist at the concert of the Salem Cadet Band, given at Salem, Mass., on the afternoon of April 28, in the Cadet Armory. Mrs. Perkins is an accomplished singer, and the fact that she made an impression at this concert is evidenced by the following criticism in a Salem paper:

"Edith Andrews Perkins, soprano soloist, was a treat, and sang her selections in a most finished manner. She gave a group of three songs, as follows: 'Wie melodia ziecht is mir,' 'With a Violet,' and 'Chanson Provençale.' Although a stranger to Salem audiences, she was most royally welcomed, as her work deserved that she should be, and she generously responded with an encore selection."

Willard Flint's Successes.

History repeats itself in the successes of Willard Flint, basso cantante, before the public as the follow closely one after another, and the following notices voice the general opinion of the audiences at Acadia Seminary, Wolfville, N. S., where he recently sang, the occasion being the annual musical festival. Mr. Flint sings this week "The Messiah" at Canaan, Conn., and Sullivan's Golden Legend" at Chelsea, Mass., with the Mendelssohn Club. He is still very busy teaching and has several concert dates for June:

Mr. Flint has a very rich, deep voice, which showed to advantage in his solos from the cantatas, and especially in his oratorio work, "Why Do the Nations," from Handel's "Messiah." He contributed materially to the success of the festival.—The Acadian, Wolfville, Nova Scotia.

Mr. Flint gave for his last solo "Why Do the Nations," from "The Messiah," and held his audience almost spellbound by his most difficult performance, which was encored doubly.—Hantsport (Nova Scotia) Advance.

Frank Morse's Activity.

Frank Morse is receiving many applicants for his Steinert Hall summer school for vocal teachers, which will be in session from June 27 to July 14. Mr. Morse has been

giving a series of concerts in Huntington Chambers. His June concert in Steinert Hall takes place the evening of June 12.

OTHER BOSTON ITEMS.

"The Rose Maiden" was presented at Portsmouth, N. H., May 24, with the following soloists: Harriet Whittier, soprano; Edith Castle, contralto, and Mrs. Cartwright, baritone.

Rossini's "Stabat Mater" was given at St. Johnsbury, Vt., last week with a chorus of 200 and an orchestra, all under the direction of Edward Kingsley. The soloists were all equal to their parts and sang with satisfaction. They were Lucy Allen, soprano; Edith Castle, contralto; John Daniels, tenor, and Mr. Hastings, bass.

The new Christian Science Temple in Boston, costing about \$3,000,000, will be dedicated June 10, and several thousand followers of Mrs. Eddy's doctrine are expected to make a pilgrimage to The Hub. The new temple seats between 5,000 and 6,000 people and is probably, without any exception, the most magnificent building in America. The great organ has been installed and will rank among the finest in the country. The organ case is of limestone instead of wood, to conform to the fireproof material used exclusively in the building. The stately white dome rises to a height of 236 feet above the streets, in the lantern of which is installed the chimes, consisting of eleven huge bells, the largest weighing 4,000 pounds and the smallest 400 pounds. Saturday morning the chimes were tried and the grand old martial hymn, "Onward Christian Soldiers," and other numbers rang out clearly upon the morning air and the music was heard over a large portion of Boston, owing to the great height of the chimes.

Edith Castle, contralto, assisted at a concert given for the benefit of the San Francisco sufferers at the First Baptist Church, in Cambridge, last Monday evening.

The following program of piano works was performed by Frank Vegneron Weaver, of the New England Conservatory of Music, in Jordan Hall, last Monday evening:

Variations in D minor, op. 48.....X. Scharwenka
Sonata in F minor, op. 57.....Beethoven
Impromptu, C minor, op. 90, No. 1.....Schubert
Song Without Words, in B minor.....Saint-Saëns
Etude Mignonne, in D major.....Schuett
Nocturne in D flat, op. 27, No. 2.....Chopin
Valse in A flat, op. 34, No. 1.....Chopin
Concerto in E flat.....Liszt

A recital by the pupils of the normal piano classes of the New England Conservatory of Music was given before a large audience in Jordan Hall on Saturday afternoon, May 26.

The fifth week of the Boston Symphony "Pop" concerts begins Monday evening, May 28, in Symphony Hall, and with it comes Max Zach as leader. Timothee Adamowski concluded his term of four weeks with the baton Saturday

evening. The following program will be played tomorrow evening, under Mr. Zach:

Szecezy March.....Fahrbach
Chorus of the Sailors, from The Flying Dutchman.....Wagner
Waltz, Vienna Bonbons.....Strauss
Overture, Tannhäuser.....Wagner
Prelude to Act I, Lohengrin.....Wagner
Chanson D'Amour, first time.....Maquarre
Fire Charm, from The Valkyries.....Wagner
Prelude to Act III, Lohengrin.....Wagner
Overture, Flying Dutchman.....Wagner
Minuet for String Orchestra.....Boltoni
Waltz, Morgenblätter.....Strauss
Oriental March.....Zach

HERBERT I. BENNETT.

Schumann-Heink's Summer Engagements.

Madame Schumann-Heink is to sing at a number of big festivals before she sails for Europe, July 8. The famous contralto will be heard at the Troy (N. Y.) Sängerkfest, June 27. She is to be the star singer at a musicale in Magnolia, Mass., given by Mrs. Russell Selfridge, July 1. The prima donna will sing in two concerts at the triennial sängerkfest of the Northeastern Sängerbund, to be held in Newark, N. J., the first week in July. From Newark Madame Schumann-Heink will go to Connecticut and sing at Norfolk in that State on July 5. Three days later she will sail for Europe. Her engagements across the ocean will include the Wagner Festival at Bayreuth, July 19, and the Mozart and Wagner festivals at Munich during the month of August. The singer will return to the United States in October, and from that time until Christmas, she will appear in at least fifty concerts and recitals in New York, Boston, Brooklyn, Philadelphia, Buffalo, Montreal, Toronto, Baltimore, Washington and other cities en route.

Achievements of a Young Violinist.

Victor Lindboe, the fifteen year old son of G. J. Lindboe, of New York, distinguished himself by playing in the orchestra during April and May of this year at the Stadt Theatre, in Göttingen, Germany. Master Lindboe was selected from the violinists of an orchestra in a school under Government control and appointed to a place in the theatre for the opera season. The works produced at the Stadt Theatre of Göttingen are by the great masters, like Wagner, Mozart, Beethoven, &c. Alexander Grose, the musical director at the Opera, has written a letter testifying to the great diligence, attention and faithfulness of young Lindboe in acquiring the orchestral routine. How many American boys of fifteen play in the orchestra during the production of operas by Wagner, Mozart, Beethoven, &c.? And if they could play, would they be permitted to do so in this land of the free?

New Officers for the Ditson Fund.

The annual meeting of the Oliver Ditson fund for the relief of needy musicians was held in Boston on May 19. These officers were elected: President, B. J. Lang; treasurer, Charles H. Ditson; trustees, B. J. Lang, A. Parker Browne, Arthur Foote. The fund is the result of a bequest of the late Oliver Ditson, and is constantly of great use in aiding destitute musicians. It is not for educational purposes. Applications may be made to any of the above officers.

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SYRACUSE.

310 NOKON STREET,
SYRACUSE, N. Y., May 24, 1906.

Elizabeth Marie O'Connell and Harold Tymesen, pupils of William Berwald and Adolf Frey, of the Fine Arts College of Syracuse University, were heard in a joint piano recital at Crouse College May 16. Bertha Emily Jones was the assisting violinist.

The Morning Musicales have again come to the point in their usual thorough but unassuming way, and voted \$700 guarantee for the symphony orchestra for next year. The hopes of those who have been interested in the maintenance of a permanent orchestra in this city have been given fresh impetus. With an organization like the Morning Musicales behind it, with a capable conductor like Conrad L. Becker, and with the experience which the orchestra has already had, it is earnestly hoped that the project will be a success.

Worthy of note as a new and successful venture during the past season here is the series of artist recitals given under the direction of the music faculty of the university. These recitals, five in number, were given by Maud Powell, violinist; Rudolph Ganz, pianist; William Middelschulte, organist; Corinne Rider-Kelsey, soprano; and a joint recital by Winnie Pyle, pianist, and Carl Griener, 'cellist. The fact that these concerts were supported for the greater part by the student body makes the success even more signal. The cost of the five concerts to the students was \$2. When one considers the character of the soloists and the extreme cheapness of the seats, a striking similarity to European musical conditions is found. Four artist concerts for next year are announced.

FREDERICK V. BRUNS.

Lhévinne in Paris.

Lhévinne, the great Russian pianist, having found it impossible to prepare for his American tour amid the present political turmoil in Russia, has removed to Paris, where he will remain until he sails for New York in October. When reminded, after his return to Moscow, that he had not completed his full term of army service, Lhévinne writes that he carried his scrapbook of American press notices to the military governor and won him over to granting military exemption and issuing passports for his journey to Paris.

New Organ Dedicated in Memphis.

MEMPHIS, TENN., May 22, 1906.

The musical event of the past week was the opening of the beautiful new organ in Grace Episcopal Church by Harrison M. Wild, the eminent Chicago organist. The program was cleverly arranged, intermingling the classical with compositions of a lighter style, thereby enabling Mr. Wild to demonstrate the resources of his instrument. In the "Chromatic Fantasia," by Thiele, and fugue in D, by Bach, Mr. Wild was at his best. His playing of



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Studio: 136 FIFTH AVENUE, NEW YORK CITY.

Chopin's "Funeral March" and the andantino of Lemaire showed a wonderful command of the mechanical control of his instrument. Mr. Wild was assisted by Claude Johnston, violinist; Miss Kelly, soprano, and Mr. Cronkrite, basso.

MARTHA TRUDEAN.

Weber's Harmony.

Prominent authorities in music are giving the recently published text book, "The Study of Harmony," their unstinted praise. The testimonials of two such eminent artists as Emil Sauret and Hans von Schiller are herewith given:

To H. Weber:

To make known the elements of an art which at the present time occupies such an important place, is a task that involves a great opportunity. If the study of music is to become popularized, it is necessary that this study be combined with a knowledge of the principles upon which it is based. To present the elements of the art of music and the science of harmony logically, clearly and concisely, and in a manner equally useful to both teachers and pupils, is the task that H. Weber has set himself, and which appears to have been accomplished with great success.

Hoping that this meritorious work will become popular, I am happy to join my colleagues in expressing to H. Weber my most sincere congratulations and best wishes.

EMIL SAURET.

(Translated from original letter in French.)

CHICAGO, May 18, 1906.

H. Weber.

A Text Book for the Study of Harmony. The author proves to have a thorough understanding of his task. The explanations are clear and concise, and can be readily understood by the pupil. It is also a practical reference book; one of the most valuable features being the numerous illustrations from the classic and modern composers.

HANS VON SCHILLER.

Victor Kuzdō's Numerous Engagements.

The services of Victor Kuzdō, the Hungarian violinist, are very much in demand of late, despite the fact that the concert season is practically over. His recital in Meriden, Conn., on the 9th instant, was a great success, and a return date was requested. Especially noteworthy on this occasion was his performance of Hubay's "Carmen Fantaisie." The now famous "Niagara Reverie," a composition of his own, was, however, the piece de resistance.

At another musicale given last Sunday, at the residence of the talented Polish pianist and composer, Madame Blazewicz, which was hugely enjoyed by a large audience, a feature of the evening was Mr. Kuzdō's violin playing.

Mr. Kuzdō had two other engagements—at the New York Institute of Music, and a concert on the 25th given by the ladies of the "Amaranth Order."

Eames Sails.

Emma Eames sailed for Europe last week on the Savoie.

The Busy New York Symphony Orchestra.

Walter Damrosch and the New York Symphony Orchestra have returned from their Southern tour, and left the city again on Saturday, May 26, for concert series in Willow Grove Park, near Philadelphia, and at Ravina Park, Chicago. During the tour just completed cities were visited that had never before heard a symphony orchestra. However, Mr. Damrosch declares that musical appreciation in the South has improved wonderfully since his first trip, when as a boy he acted as accompanist to August Wilhelmj.

As an instance of this, Mr. Damrosch describes a symphony concert he gave at the unmusical hour of 9 o'clock in the morning. A large school for young women at Blackstone, Va., which is such a pinhead of a town that it gets on only the largest maps, wished to hear Mr. Damrosch. His manager found no vacant time on his schedule, but proposed to the schoolmistress a performance between trains, arriving at 8 a. m. and leaving at noon, on the way from Lynchburg to Norfolk. The school was delighted at the suggestion. The town hall was promptly engaged, the hour for the concert was set at 9 o'clock, and not only the students, but nearly all the townspeople were on hand, for down there they don't believe in working when there's anything else to do. A large part of the enthusiastic audience followed the orchestra to the station and gazed silently at the players as they boarded the midday train for Norfolk.

Hughes Going to London.

Felix Hughes, the well known baritone, has just finished the most successful season of his career. In company with Mr. and Mrs. Herbert Witherspoon he sails for London on June 2 to spend two or three months. Mr. Hughes expects to coach with Henry Wood, the great conductor and authority on oratorio.

Both Mr. Hughes and Mrs. Witherspoon are taking several pupils with them, who wish to continue their work during the summer under these teachers, who have produced such remarkable results.

Mr. Hughes gave a song recital, followed by "In a Persian Garden"—the other parts being taken by three pupils—at Conneaut, Ohio, on May 15, for the MacDowell Club. The Post-Herald said:

"Mr. Hughes rendered his solo numbers in a faultless manner, showing the singer's voice to be clear and possessing a wide range. Expression is everything in music and Mr. Hughes possesses the qualifications to bring out every thought of the composer in a perfect way. His voice shows perfect training, and as he ranges from the low baritone notes, so heavy and round, to the higher notes, so clear and sweet, with such ease and apparent slight effort, his future as an artist looms most bright."

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London Daily Express—"Incomparably fine—the most notable band concert London has heard."

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Boston Transcript (May 1, 1906)—"Creatore's new band of 55 players, just returned from London, is better than that the Italian conductor had the last time he was here."

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BUFFALO.

BUFFALO, N. Y., May 26, 1906.

After the concert of the Guido Chorus, at Convention Hall, Tuesday night, many declared it to be the finest evening the club has provided. It was the third and final concert of the season. Seth M. Clark, the conductor; Kelley Cole, the tenor soloist, and the accompanist, Prescott Le Breton, contributed to the delights of the program. A word of commendation must also be written for the effective baritone solo in Grieg's "Land Sighting," sung by Gilbert M. Penn. The program follows:

Hymn of Praise Mohr
From the Sea MacDowell
Springtime MacDowell
Hush, Hush MacDowell
Am Strande Ries
Sylvain Sinding
Salomo Hans Hermann
Come, O Come, My Life's Delight, Old English Air, 1540-1623, Arranged by Horatio Parker
Kelley Cole.

Sailing James H. Rogers
Finland Love Song E. S. Engelsberg
Arranged by Joseph Mosenthal.

Battle Hymn Old Irish
There's No Spring But You A. L. Mary
Mary Old Scotch
Kelley Cole.

Serenade H. T. Koerner
Land Sighting Grieg
Baritone Solo by Gilbert H. Penn.

A. S. Vogt, conductor of the Mendelssohn Choir, of Toronto, has been the guest this week of the new choral society which is to be directed by Andrew J. Webster, organist of St. Paul's Cathedral. After the Guido concert, a meeting was held at the home of Frank Hamlin, on North street. Those in attendance included J. G. Dudley, president; Hobart Weed, vice president; Carlton M. Smith, secretary; S. M. Clement, treasurer; Dr. Roswell Park, Hans Schmidt, T. G. Avery, Frank Hamlin, Dr. J. J. Mooney, Robert K. Root, J. R. H. Richmond, Gibson T. Williams, Andrew Webster, directors. A. S. Vogt was unanimously elected an honorary member of the new board of officers. Mr. Vogt gave the organization the benefit of his experience and was most helpful in suggestions. Mr. Webster has received ninety applications, equally divided between men and women, desirous of joining the chorus. Mr. Gibson has secured nearly sixty names.

VIRGINIA KEENE.

LANKOW ARTISTS IN OPERA AND CONCERT.

As trees are known by their fruits and great men by their deeds, so the standing of a vocal teacher is judged by the artists she (or he) produces—that is, if the judges be intelligent. Ever since Anna Lankow published her remarkable book, "The Science of the Art of Singing," vocal instructors in this country and Europe, and singers the world over, have been compelled to acknowledge her an authority of the first rank. Perhaps in this place there is no need to refer to her artists who are singing abroad in opera today. Those who are looking for results nearer home would have found them at the recent recital given at the Lankow studios, 25 West Ninety-seventh street. On that occasion Madame Lankow presented seven artists, and in the case of each voice the listener had a demonstration of the Lankow method. As the men who sang have achieved greater fame up to the present time than their fair colleagues, first

place must be accorded to the tenor, baritones and bass. Madame Lankow has penetrated the inner secrets of training the male voice. About a woman this statement concerning the voices of her own sex might not be so remarkable, but when it comes to a woman teaching men how to use their voices properly, there is cause for astonishment in many quarters. Madame Lankow has done this, and she has accomplished it legitimately, artistically and according to a rule of science, the result of her own discoveries. In her book Madame Lankow devotes a chapter to her method in the development of the upper range of the male voice. Of the male singers who distinguished themselves at the last recital, Eduard Lankow has been engaged to sing the leading basso roles at the Royal Opera, in Dresden. Mr. Lankow is an artist to his finger tips. He has the presence and dignity, but if his glorious voice had not been trained to perfection it would not have been possible for so young a man to have secured a position for which there were numerous applicants. Mr. Schneider, one of the baritones heard at the recital, is another artist who sings with distinction and whose versatility is one more point that illustrates the Lankow schooling. Prof. Eldis Chao is still another artist heard at the recital who gives evidence of having mastered the Lankow method of tone production. In these three splendid voices of the bass and baritone family, Madame Lankow reveals that her theory of developing the upper range of the male voice is practical, and that should be studied by all who aim to have the registers blended. Berick von Norden is a fourth star of whose radiance there is no longer any doubt. Mr. von Norden made the tour with Calvé, and his book of press notices culled from reviews on the tour, showed that after the French prima donna, he held the first place with the audiences and critics.

And now a word about the three sopranos. Marguerite Jantzen is the artist who was in the audience at the concert given by the German Ladies' Society for the benefit of the San Francisco sufferers at Carnegie Hall, and when it was announced that Madame Farnes was too ill to appear, some one suggested that Madame Jantzen volunteer to sing instead of the American prima donna. As the artist walked modestly to the footlights the audience gave her a cordial welcome, but after they had heard her beautiful voice and convincing art, the building shook with deafening applause. Elsa Harris and Terese Schramm, two young sopranos, enhanced the delights of the Lankow evening by the beauty of their voices and the manner in which they used them. In the concerted numbers the purity of the voices and the phrasing combined to make the ensemble worth several lessons for the discriminating and intelligent. The program is the best evidence that only artists sang for the guests:

Gruppe aus dem Tartarus Schubert
Sapphic Ode Brahms
Aria, from Freischütz Weber
Elsa Harris.
Verborgeneheit Hugo Wolf
Julia's Garden Rogers
Andrew Schneider.
Frühlingsnacht Bohm
Terese Schramm.
La Spigola Denza
Danza V. de Meglio
Eldis Chao.
Traum durch die Dämmerung Richard Strauss
The Silesian Toper and the Devil Reissner
Eduard Lankow.
Dich theure Halle Wagner
Marguerite Jantzen.
Si meo vero Hahn
Drei Wanderer Hermann
Berick von Norden.
The Loreley Liot
Elsa Harris.
Duet Faure
Von Norden and Mr. Lankow.
Trio, from Zauberflöte Mozart
Miss Harris, Mr. von Norden and Mr. Lankow.
Madame Lankow and Dirk Hagemann at the Piano.

During June other articles will be published about the Lankow method, the Lankow students and the Lankow summer school.

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WANTED—Artists wishing to make a name and a reputation for themselves and desiring to be brought before the public in a proper manner, insuring them publicity, &c., should communicate with R. I. P., care MUSICAL COURIER.

WANTED—An assistant in a musical bureau in this city. Any one having experience in the management of musical artists in booking, press work, correspondence, &c., can secure a remunerative position and, if capable, an interest in the profits. Address C. U. N., care MUSICAL COURIER.

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MUSIC IN THE PUBLIC SCHOOLS.

"In the work of public school music teaching there is great danger of falling into the error, so deeply to be deplored in the outside domain, namely, placing the superstructure before the foundation, the spectacle before the essential, of furnishing attraction rather than knowledge, and of raising up to the country a second harvest of ambitious, ill grounded performers, instead of sincere and efficient musicians. Although music is in itself an art, its teaching, up to a certain point, is an education, exactly as that of arithmetic, geography or history. To be profitable in any sense, this education must pass by the same laws of pedagogy, through the same educational process. Let supervisors of music and the school authorities look well to this point."

The above paragraph, which appeared recently in *THE MUSICAL COURIER*, seems to have touched a sympathetic chord in the minds of many supervisors of music. They respond that indeed this exhibition and exposition, or rather, the "concert" and "recital" performances, demanded by the superficial minds in this field, and encouraged by parents and children, is one of the difficulties with which they have to contend. A proper representation of actual progress being made in school music education, in the form of festival or exhibition, by representative bodies, is commendable and necessary. But the "underdone" "concert" and "recital," embodying, as it does, matters of dress, personality, excitement, fatigue, and an immense amount of work, disturbing both to music and to school study, cannot but be injurious. Better education in music knowledge, not more performance, is what is needed in the music field of the United States. We have too much mediocre playing and singing going on now, without the schools entering into competition.

One school music supervisor who will never err on the spectacular side of music at the expense of the educational is William A. Wetzell, of Salt Lake City.

Mr. Wetzell is favored in having with him the power of public opinion and of all authorities, and he has won this aid by his ever working on the side of the practical and resultful. He keeps up the inspirational side, too, but never loses sight of the fact that the main point is to make people capable and efficient, and able to study and learn for themselves, not to try to show off what they do not know. Suggestions as to the outline followed in the Salt Lake City schools may be helpful.

A year is spent in thorough preparation for the work; that is, in ear training, tone production, learning pitch and quality, how to breathe and to make soft, sweet head tones (and to love these), learning the scale, scale phrases, elimination of the monotone, staccato and legato, "soft and loud" and their causes, turning backward and forward in notation, rote songs, the staff, singing from it the songs learned by rote; in other words, fluency and musical quality, with thorough competence in the up and down of notation, and the relation between it and song work done. Analysis of word thought and melodic thought brings about a musical feeling and expression in remarkable fashion. The most beautiful and pure in both are given with care, and the mind directed to the best from the first. All this prepares for the text book work of the first grades.

The Natural Course is in use in the Salt Lake schools, and a book is provided from second to eighth grades, inclusive. The supervisor has planned for two periods each week in rudimentary and technical work, one period for written work and two periods for song work. The technical

work refers to the grammar and arithmetic of music. By the grammar of music is meant a knowledge (a thorough, practical, usable knowledge) of the tonality of diatonic and chromatic scales, and the melodic arrangement of tones in these. Properly taught, children can write melodic thoughts as readily, with as much independence and originality, and of appropriateness, too, as in the construction of the English language. By the arithmetic of music is meant all that refers to time, rhythm, measure and measure values, and terms. All ear work is reproduced in writing and thoroughly understood as construction.

In the written work there is much copying to ensure and impress form, &c.; the writing of short exercises to demonstrate time and tone problems, and of original melodies in four, eight and sixteen measures. Complete knowledge of the scale tonality and of the interval relation of tones, are absolutely essential to this and must precede it. It is made as natural for boys and girls to record what they they whistle and sing as to do the whistling or the singing. Great power results speedily from this practice.

In the grammar grades all songs are learned by note. In a sort of musical diary is kept a list of every song learned, with the key and initial scale tone of each. The above principles in advancing degrees are applied in all following grades. The aim of all the effort is to make the pupils capable, efficient and understanding as to knowledge, and able to learn for and by themselves, rather than by imitation of others, and show off work of such imitation. Lack of knowledge of music is the crying evil of this generation in the States. It is to remedy this evil in the coming generation that all school music work should be pressed. After completing the school music course in the Salt Lake City schools, boys and girls are well started in this road of independent efficiency. They are able to read and to interpret at sight, musically and artistically, any music of ordinary difficulty.

Mr. Wetzell has been one of the most zealous, intrepid and encouraging of the pioneers in school music work. His efforts have always led toward intrinsic values. His ideals are lofty but practical, and he is fertile in methods for helping teachers to accomplish the most of the best work in the least time. As he says:

"Any subject that does not promote and produce thought, and that a vigorous, straight order of thinking, and which does not make for greater enjoyment in life, and of efficiency in life work, whether subjective or objective, is not worthy a place in our school curriculum. Music will do this and much more."

F. E. T.

Gilbert, Sullivan and Mansfield.

To the Editor of *The Musical Courier*:

In an article entitled "The Start of Richard Mansfield's Career," published in the *New York Herald*, of April 22 of this year, an account is given of the first performance in England of Gilbert and Sullivan's "Pirates of Penzance," at Paignton, Tuesday, December 30, 1879. In this production, Mr. Mansfield appeared as the Major General. Regarding this, the *Herald* says:

Very few people know that in the very first performance ever given of Gilbert and Sullivan's "Pirates of Penzance," Mr. Mansfield played the part of the Major General. The performance was given at the Royal Bijou Theatre at Paignton, on Tuesday afternoon, December 30, 1879. It was simply a trial or copyright performance, as it is called in England. The book had been completed by Mr. Gilbert, but Arthur Sullivan had not written all of the music entirely to his satisfaction. Both the author and composer were present to look the performance over, much as they would a dress rehearsal. The Major General's patter song, which has become so famous and familiar since, had been written by Mr. Gilbert and was in the book to be delivered as a recitation.

Mr. Mansfield objected to doing it in that way as he said the audience would surely be tired if it were not given with music.

"But I have written no music for it," objected Mr. Sullivan; "I have not had the time yet, and, besides, I cannot quite get the swing of the thing into my head for a musical setting. You will have to recite it as best you can; there is no time to write any music for it now."

"Oh, well," replied Mr. Mansfield, "just let the band vamp two or three chords in a quick time and I will chatter it off fast so that the audience will not know but that it is a regular song."

This was done. The band leader instructed his players to keep on fiddling away at two or three chords and that the singer would accommodate himself to their time and key. Mr. Mansfield had committed the recitation so thoroughly that he could repeat it with almost lightning rapidity. The result was an unlooked for success, and the song for which Sir Arthur Sullivan had not been able to write the music as "pattered" by Mr. Mansfield made the hit of the opera. Such a hit was it, indeed, that the composer never attempted to write any music for it or to alter the improvised singing suggested by the singer and sung without a rehearsal.

It is so long now since any one of the present day theatregoers has heard "The Pirates of Penzance" that a few lines from the famous patter song which Mr. Mansfield created and sang so rapidly and successfully, may be read with fresh interest:

"I am the very pattern of the modern major general.
I have information vegetable, animal and mineral;
I know the kings of England, and I quote the fights historical,
From Marathon to Waterloo in order categorical;
I am very well acquainted, too, with matters mathematical;
I understand equations both simple and quadratical.
About binomial theorems I am teeming with a lot of news;
With many cheerful facts about the square of hypotenuse."

Is it any wonder that Sir Arthur Sullivan balked at writing music to such words and to such meter? Quite likely, Mr. Mansfield's solution of the problem was the only one practical and possible.

It seems that this hasty production of "The Pirates" in England was done because the opera was already being given in America, and that this copyright performance in Paignton was given to prevent the piece from being pirated in England. The only credit Mr. Mansfield got in the notices pasted in his scrap book concerning this incident is contained in two lines, in which he is referred to as "a first rate character artist," and that his impersonation, "though at present merely sketched, displayed marked originality of conception and dramatic talent."

The truth is that neither Gilbert nor Sullivan was in England at that time. The composer and the librettist arrived in New York in November, 1879, with an English opera company, which they introduced at the Fifth Avenue Theatre in "H. M. S. Pinafore," on December 1. In the meantime, they were busily engaged rehearsing the "Pirates of Penzance," which was first performed here at the same theatre on December 31, 1879, one night after the production in England. The author and composer did not leave this country until March of the following year.

As to the Major General's song in question, it was written to be sung, and the music composed before its performance here. It will be found in every printed score of the opera, and as such was given on the first night and ever afterward, by J. H. Ryley, the original Major General in this country. As to a composer like Sir Arthur Sullivan "balking" at writing music to any words or metre, it is too absurd to consider.

I am absolutely certain of the dates and circumstances above mentioned, as I studied the score of the opera under "balking" at writing music to any words or metre, it is too times in the following two seasons.

Sullivan himself writes:

"We took with us the half completed opera of the 'Pirates of Penzance.' I had only composed the second act, without the orchestration, in England. Soon after my arrival in America, I wrote the first, and scored the whole opera. We produced it at the Fifth Avenue Theatre on New Year's Eve, December 31, 1879."

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BALTIMORE.

BALTIMORE, Md., May 22, 1906.

The Peabody Conservatory of Music, of Baltimore, gives this year, as closing exercises, a series of four "Exhibition Concerts," by the students of the Conservatory, in the Peabody Concert Hall, on the evenings of May 22 and 25, inclusive. The first of these represents the original works by the composition class, performed by members of the faculty, the composers and students of the school. Movements of a septet for piano strings and clarinet, by George Siemom; a string quartet, by Howard R. Thatcher; nocturne, by Paul Wells, and reverie, by Blache Parlette, both for piano; "Red, Red Rose," by Mary Schenck, and "O, to Be Born in Arcady," by Edgeworth Smith, vocal quartets; "Fairy Life," by Katherine E. Lucke, and "It Was a Lover and His Lass" and "Wilt Thou Be My Dearie," by Ethel Abbott, for soprano; "Sweetheart," by Alan Houghton, and "Bedouin Love Song," vocal quartet, by George Siemom; "Love Song" and "The Sea Hath Its Pearls," baritone songs, by Edith Cole and Annie S. Haines; with a romance, for cello, by Adelheid Arens, form the list of these compositions.

Americans everywhere must feel proud of the existence of a music school capable of creative production such as the above, and must congratulate the city of Baltimore, the section which gave to music a generous Peabody, to make such work possible, and the young director, Harold Randolph, who, in the few years of his incumbency, has brought the standard of the Conservatory to the place it now has.

Note the list of works representing the literature of this school as performed in the three following evenings:

For piano (with accompaniment of students' string quartet and organ): Rubinstein concerto D minor, Chopin concerto in F (second and third movements), Henselt concerto in F; also first movement of Rubinstein concerto in G, Chopin concerto in E minor, caprice on Gluck's "Alceste," by Saint-Saëns; Paderewski's "Cracovienne," Mendelssohn's "Rondo Capriccioso," and the Chopin-Liszt polonaise.

For organ: Mendelssohn sonata, No. 5; "Marche Funebre and Chant Seraphique," Guilman; Handel's organ concerto in B flat, movements from Widor's second symphony, fantasia and fugue, by Silas; fantasia in E flat, by Saint-Saëns, besides ensemble work.

For violin: Bruch's concerto in G minor; a trio, by Hermann; Wilhelmj's paraphrase on "Parsifal"; cavatina, by Bohm; romance and rondo, by Wieniawski; a Sinding romance; canzonetta, by d'Ambrosio, and a Hubay romance.

Vocal: Arias from "Carmen," "La Favorita," from "Romeo and Juliet," by Vaccaj, and by Gounod, from "Figaro," "Semiramide," and "Ballo in Maschera," the "Faust" trio, "The Pipes of Pan" (baritone), and "Elsa's Dream."

A cello andante by Klughardt, and harp andante by Hasselmans, were also on the programs.

Pupil players of piano concertos are Rosine Morris, and Paul Wells, of Missouri; Velma Rawls, of North Carolina; Carline Hirsch, of Virginia, and Barrington Branch, of Georgia. Other piano performers are Ethel Abbott, of New York State; Miss Sparkman, of South Carolina; Lawrence Goodman and Henrietta Strauss, of Baltimore. Organ performers are Ruth E. Buckley, J. Borris Hering, Irene Warfield, Elsie Miller, Frederick D. Weaver, of Pennsylvania, and Margaret Bargar.

Of the vocalists are Mabel Garrison, Louise Randolph, Cora Janney, Hazel Knox, Georgia Nelson, Lola Melinger, C. B. Peacock (Philadelphia), David Paulsen (Russia), Alan Houghton, Bertrand Peacock, Robert Stidman, John J. Wagner.

Messrs. Houghton, Peacock, Wells, Wirtz, van Hulsteyn, Kraemer, Thatcher, Moffett and Paul, and the Misses Garrison, Wentz, Randolph, perform in the composition department.

In the violin department are Arthur Conradi, Charles Kraemer, Eli Kahn, Muriel Abbott, Margaret Pyle and Minna Schaub. Elizabeth Ames, of San Francisco, is a gifted cellist, and Anna Creasy, of Pennsylvania, plays the Hasselmann harp solo.

Some Baltimore Notes.

Susan Bary Dungan, the director of the Baltimore Virgil Clavier Piano School, gave an ambitious recital last week in Lehmann Hall, assisted by Dr. Thomas S. Baker, baritone, and Fanny B. Stevenson, accompanist. Beethoven sonata, op. 27, No. 2; Chopin nocturne in G and valse in G flat; Schumann's "Nachstück," Mendelssohn's "Spinnerlied," Jensen's etude in E flat, Poldini's "Poupee Dansante," Grieg's "Butterfly," and Norwegian "Bridal Procession," and the Liszt "Tannhäuser" transcription were numbers played by Miss Dungan. The press of Baltimore praises highly both interpretation and execution of this musician, one of the most conscientious and devoted of Baltimore music workers. The list of patronesses was long, showing in most satisfactory manner the advancement of this work in Baltimore since Miss Dungan has had direction of it. Devoted to piano education, it is rare that Miss Dungan is heard in public, but friends of her "Analysis Classes" have frequently that privilege. Dr. Baker is one of Baltimore's favorite singers, and was heartily applauded on this occasion, in songs by Schumann, Holländer and Gall, Owst, Hatton, Mullah and King, with a group of old English. Miss Stevenson was a good accompanist.

The Philharmonic Quartet (the Misses Dulaney, Adams, Barker and E. C. Adams) gave a musicale recently at Lehmann's Hall, likewise. This club was organized by Joseph Pache and his pupils. Gertrude T. Barker is first alto and reader of the club.

Carrie Rosenheim, vocal professor and vocalist, is to the front again in a big pupils' song recital at Lyric Assembly Hall. Schubert's female chorus, "The Lord is My Shepherd," was sung by twenty of the pupils. Nellie A. Sellman, one of the leading sopranos of the city, a pupil of Miss Rosenheim, sang "Die Allmacht," by Schubert. Handel, Schumann, Brahms, Liszt, Schubert, Dvorák, Brodsky, Gounod, Delibes, Leoncavallo, Fontenailles were composers whose works were sung. The types of literature were many and all good. There was as usual great applause and much éclat. These pupils' concerts of Miss Rosenheim represent only in part her great activity. A sister is now coming into the same line of prosperity in piano work.

Marie Roze Smith, daughter of Harry M. Smith, the basso, has a large repertory, a fine voice and style, and would ornament the operatic stage. Commencing with the lighter style of good work, she would certainly grow to position and a large field of usefulness.

George T. M. Gibson has put among his valued "souvenirs" letters from Governor Warfield, of the State of Maryland, and of Secretary Charles Bonaparte, of the Navy, thanking him and through him the Baltimore Oratorio Society, for participation in the John Paul Jones commemoration exercises at Annapolis. Both letters speak of the excellence of the music given and the impression made by it upon the audience and dignitaries present.

Director Joseph Pache and Mrs. Pache will sail, June 6, on the Main, for Germany. A large part of the European visit will be made in upper Austria. Mr. and Mrs. Pache returns early in the autumn. F. E. T.

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EDWIN GRASSE

Douglas Boxall, Pianist.

Douglas Boxall was born in London, the 15th of February, 1871, of English parents. He was educated at Dulwich College and the Guildhall School of Music, being there a pupil of Francesco Berger and Emil Bach. He subsequently went to Vienna, where he was for four years a pupil of Leschetizky. He has concertized in England, France, Belgium, Germany and in many cities of America, being everywhere recognized by public and critics as a pianist of rank and distinction.

In September, 1903, Mr. Boxall began his professional labors in America as a member of the faculty of the Cincinnati Conservatory of Music, making his debut on the 8th of November of that year, in a piano recital, which ranked him at once, in the opinion of all connoisseurs, as a proficient technician, a poetic minded interpreter and embodiment of the creations of the musical imagination.

In addition to his Cincinnati recitals, he has undertaken and brought to a brilliant conclusion various tours extending through Ohio, Indiana, Kentucky, Tennessee, South Carolina and Mississippi.

Mr. Boxall's success as a teacher has fully kept pace with his achievements in the department of interpretation. His pupils bear the stamp of his ideas deeply and clearly. Three years make but a short time in which to develop pupils, but such young pianists as Chalmers Clifton, Cosby Dansby and Mazie Homan attest the carefulness and the musicianship of their instructor. In their artistic efforts there is no trace of hothouse forcing, but all is of solid fibre and straight grain.

During the past week Mr. Boxall played the following program in Cincinnati and in Danville, Ky.:

Sonata, E flat major, op. 7.....Beethoven
Phantasia, C major, op. 15.....Schubert
Moment Musical, op. 94, No. 6.....Schubert
Twenty German Dances.....Schubert
Etude de Concert, F minor.....Liszt
Consolation, E major.....Liszt
Rhapsodie Espagnole.....Liszt

Two recent criticisms read:

After his extensive concert tour of the season, Douglas Boxall gave another of his piano recitals at the concert hall of the Cincinnati Conservatory of Music on last Tuesday evening. As an opening number he played the Beethoven sonata in E flat major, op. 7, which he interpreted with all the grace imparted to the work by the master composer. The phantasia, C major, op. 15; "Moment Musical," op. 94, and twenty German dances, by Schubert, revealed Mr. Boxall in his remarkable brilliancy and versatility, as it also betrayed his special fondness for Schubert compositions. His arrangement of the German dances into what appeared a single work was a most happy one. The number was followed and the program completed by the etude de concert in F minor, by Liszt, and other Liszt compositions. The sentiment expressed in the "Consolation," E major, was exquisite, while in the "Rhapsodie Espagnole" Mr. Boxall carried his audience away with him in that display of innate power and technical mastery that have so often shown him as an artist pianist of unusual caliber, and one of the leading concert pianists of this city.—Cincinnati Enquirer.

Douglas Boxall, the English pianist, played a recital of piano music at Caldwell College Chapel on last evening, which may be recorded as the most artistic event of the kind ever known to Danville. His programs are noted for their refined and musicianly taste, and the studious research they exhibit. The numbers offered on Thursday evening were confined to the works of three great composers—Beethoven, Schubert and Liszt, and it would be difficult to say in which selection the distinguished artist excelled, since all were rendered with a perfection of detail that left room for nothing but enthusiastic praise. The Beethoven sonata is one of the composer's earlier works, depicting the happy period of the Mozart

influence. Mr. Boxall gave it with the comprehensiveness of a deep student and a master of pianistic literature. In contrast with the slow movement of the second part, the spirited first movement stood out boldly. There was a delicacy and lovely musical tone in it all, a variety of tone colorings and brilliant execution that won the player repeated recalls. The Schubert numbers included the "Wanderer Phantasia," accounted one of the most difficult compositions ever written for the piano. It was in this that the artist disclosed qualities of the virtuoso. Under his fingers the phrases of the song shaped themselves in dulcet numbers only to be succeeded by passages of storm and stress, crashing fortes and tremendous climaxes. The effect was truly orchestral. Mr. Boxall then played a set of German dances, full of character, written by Schubert in his idle moments and arranged by the player, who particularly admires this master, into a symmetrical whole. For this due thanks should be given Mr. Boxall by lovers of good music. The last numbers but served to confirm all the favorable opinions drawn forth by the previously rendered compositions. Mr. Boxall's



DOUGLAS BOXALL.

distinguishing traits as a pianist are a fine technic, brilliant as pure, perfect refinement of style and an interpretation which reveals the composers' thoughts to the audience in a manner exquisitely sympathetic.—Danville News.

One More Tribute to Aus der Ohe.

The following criticism from the Chicago Record-Herald is another tribute to the finished and beautiful art of Adele Aus der Ohe:

Adele Aus der Ohe appeared as soloist with the Thomas Orchestra yesterday afternoon on a program that evidently possessed unusual drawing powers. Whether the attraction was found in the soloist, the nature of the composition chosen, or the lateness of the season, which is fast drawing to a close, the fact was evident to all who looked that, although the house was sold out last Thursday, a long line had formed in front of the box office. To those who were

turned away the extra concerts may come as a boon, but their feelings in this regard remain to be demonstrated.

The pianist need ask no odds on the score of weakness. Her playing is womanly, but it is that of a woman who possesses energy and strong, forceful characteristics. Her long, wiry wrists and fingers quickly attract attention and furnish at the same time true indication of the player's strength and speed. The composition chosen by Miss Aus der Ohe was Rubinstein's fourth concerto, D minor, op. 70, with which we have had ample opportunity to become familiar. The concerto gave the player much opportunity for brilliant technical work, and when she deemed this opportunity not sufficient she increased it by quickening the tempo, as in the finale, which was reeled off at a lively clip. This composition was written by a pianist to bring out the effective points of his favorite instrument, and if the musical efforts should suffer because the performer reflects the same spirit it would probably not do to cavil.

Yet musical feeling, deep and earnest, certainly predominated in the second movement, the romanza, which was read with a beauty of tone and a breadth that raised it to a high level. The soloist was here a true part of the orchestra; a moment later, in the finale the piano stood out again as the sole instrument determined upon supremacy.—Chicago Record Herald.

Enrico Duzenski's Summer School.

Enrico Duzenski will keep his studio, at 145 East Eighty-third street, open the entire summer. He will conduct a special class for teachers. Signor Duzenski is a pupil of Marie Lehmann, the mother of Lilli Lehmann. He had a brilliant career in opera, both in Germany and Italy. As a teacher of singing his experience covers a period of twenty years. Among his successful pupils in this country is Mary Cryder, the widely known teacher, of Washington, D. C.

"The Barber of Bagdad" was done in Graz some weeks ago.

Eugen d'Albert's "Flauto Solo" had some success at Zürich, Switzerland. At Strassburg the same composer's opera, "The Departure," was also received with favor.

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CHICAGO.

CHICAGO, Ill., May 26, 1906.

Revival of Fidelio.

The Chicago Musical College deserves gratitude as well as admiration for the production of "Fidelio" last Tuesday in the Auditorium. For the performance of this long neglected work demands a certain measure of sacrifice, seeing that there are so many other operas which could have brought into action greater vocal display, and which could have made success more easy and certain. The fact that the students made so pronounced a success with "Fidelio" redounds not only to their credit, but to the wisdom displayed in the selection of the work. Operatic training must embrace all styles of dramatic music, and the labor spent in mastering and producing Beethoven's opera will result in the greatest educational benefit to all concerned. It is so long since Beethoven's one contribution to dramatic literature has been heard that the work came almost as a novelty. That "Fidelio" will ever win back its former popularity is to be doubted. Much of it is musically magnificent, but the music is also exceptionally difficult, and vocally ungrateful. The text is perhaps more seriously at fault. The early nineteenth century librettist had but little imagination, and his delineation of action and character had in it no subtlety. The villains were so villainous that they were impossible, and the virtuous individuals were so ostentatiously virtuous that a good kicking was the least they deserved. In order to appreciate the wonderful effect which Beethoven's opera can still make, and which is made on Tuesday, it should be compared, not with our present time lurid operas, but with the rubbish which passed for dramatic masterpieces in the earlier days. Beethoven knew little about the tricks of vocal composition, and less about the tricks of stagecraft, but where his genius was given a chance—as it was in the grave digging scene in the prison—he could produce music which was thrilling because it appealed to emotions which can be experienced by every human being. A great deal of interest appeared to be manifested in the revival of "Fidelio," for the Auditorium was crowded, and the audience followed the music and the unraveling of the benighted Florestan's fate with eager attention. The part of Fidelio, or, as Beethoven would have called it, Leonora, was sung and acted by Grace Ellsworth in a manner worthy of all praise. It is a difficult part to

act because it is so obviously theatrical; it is difficult to sing because Beethoven wrote the music. Not less well done was Delia Henney's interpretation of Marcelline. Miss Henney possesses a voice of brilliant quality, which showed to much advantage in the role of the jailer's daughter. The jailer Rocco was sung by J. Lester Haberkorn with excellent effect and with really good understanding of its dramatic possibilities. Similar praise must be bestowed upon the Don Fernando of Lawrence Denney, Don Pizarro of Harold Hunie, and the playing of Jaquino by George Prideaux. The students were assisted in the production by John B. Miller, of the faculty, who sang the part of Florestan. Mr. Miller's singing was of that artistic quality which never fails to bring enjoyment. In the beautiful music sung by Florestan in the dungeon, Mr. Miller made a profound impression. The chorus does not play so prominent a part in "Fidelio" as in most other operas, but the music written for it requires more than ordinary skill in performance, and it is saying much for the ability of the singers that on Tuesday the choruses went so well.

The whole performance reflected the greatest credit on William Castle, the director of the production, and on Karl Reckzeh, who not only trained the chorus, but who conducted the orchestra with pronounced ability.

The college will produce "Carmen" next Tuesday.

Miss Koelling's Recital.

Helene Koelling, who gave a song recital last Thursday in Orchestra Hall, disclosed evidences that she is possessed of considerable natural gifts and a voice of pleasant quality, if not great power. Certain compositions which demand from their interpreter placid sentiment or gentle pathos Miss Koelling sang very charmingly. It was evident that, as yet, the singer would make less effect with works which exact passion or dramatic intensity; and Miss Koelling was evidently conscious of this fact, for the majority of songs on her program were such as lay well within the compass of her art. They included Oechsner's "Blauveilchen," "Das Herz," of Carl Koelling; "Es liegt ein Traum auf der Haide," by Von Fielitz; an aria from "Figaro." Two bravura numbers, the "Villanelle" of Dell' Acqua, and an aria from "Traviata," served to display the flexibility of Miss Koelling's voice. The singer was assisted by Robert

Ambrosius, who played the 'cello in his usual artistic fashion. One is inclined to wonder whether the scarcity of pieces for the instrument accounts for the fact that out of seven pieces which Mr. Ambrosius played, five were arrangements. Adolph Koelling played the accompaniments for Miss Koelling, and Homer Grauner officiated for the 'cellist.

American Conservatory Concert.

The students who study composition in Mr. Weidig's class in the American Conservatory gave an interesting program of their work at a concert this afternoon in Kimball Hall. Charles Demorest played on the organ three effective numbers by Edythe Pruyt Hall, Kathleen O'Donnell, evidently a young woman of Celtic descent, upheld the artistic traditions of her race in four well written songs which were sung by Julia Blish. Isaac Levine presented the scholastic side of musical composition in two studies in canon form and a gavotte in G minor, which he played himself. A very musical and effective trio for women's voices by Edith Laver, sung by Daisy Judson, Edith Brubaker and Mrs. McBride, and three pieces for piano—gondoliera, toccata and improvisation—by Elizabeth Garnsey, displayed originality, as well as skill. Of the different songs heard by the writer, five by Helen Ashley showed most musical feeling of an unaffected kind.

In an arabesque and fugue for piano Paloma Schramm exhibited an unusual command of polyphonic composition.

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which, at the same time, she managed to combine with musical interest. The remainder of the concert, comprising songs by Litta Lynn-Hullinger and Charles H. Demorest, as well as a theme and variations for piano, violin, viola and cello, by Walter Dellers, was unheard by the writer.

FELIX BOROWSKI.

CHICAGO NOTES.

The chorus of the Lewis Institute will give a concert presentation of "Faust" next Friday in Orchestra Hall. The soloists are Holmes Cowper, who will sing the title role; Dr. Hugh Schussler, Mephisto; William Beard, Valentine; Walter Zitzewitz, Wagner; Genevieve Clark Wilson, Marguerite, and Mary Peck Thompson, who will sing the parts of Siebel and Martha.

Francis Hemington, assisted by the choir of the Church of the Epiphany, will give his ninety-eighth organ recital next Monday. John W. Hooper will sing an aria by Haydn, and F. M. Saunders will sing "It is Enough," from "Elijah."

Brahm van den Berg has arrived in Chicago, en route for Cincinnati. Mr. van den Berg has just finished a highly successful tour of three weeks with the Theodore Thomas Orchestra.

Tomorrow (Sunday) evening the Irish Choral Society will celebrate the anniversary of the birth of Thomas Moore by a concert in Orchestra Hall. The soloists include Joseph F. Sheehan, tenor; Clarence Dickinson, organist, and Wal-fried Singer, harpist. The choruses will be directed by Thomas Taylor Drill.

Lillian E. Barr, pianist, will give a recital in Kimball Hall, on Thursday. Florence May Butler will sing two groups of songs, and Harmon H. Watt will be the accompanist.

Daisy Waller, pupil of Jeannette Durno Collins, has been engaged for a concert at Dwight, Ill., June 26.

The closing recital of Walter Spry's piano class will take place Friday evening, June 1, in the assembly room of the Fine Arts Building.

"Fill Eulenspiegel" was introduced to the Moscow public at a recent orchestral concert, and this brilliant humoresque of the great Richard was applauded to the echo.

Busoni played the Beethoven G major concerto and Liszt's "Totentanz" at a recent concert in Basle, Switzerland.

EMANUEL FOR ST. PAUL.

The newly organized St. Paul Orchestral Association, of St. Paul, Minn., has begun its career in a way that inspires confidence and indicates a high purpose and lofty ideals. The first step it has taken evidences wisdom and shows a fine spirit of enterprise. Of course, the most important feature of an orchestra is its conductor. Recognizing this truth, the members of the association determined to secure an unexceptionable director, and it had the good fortune to secure one in the person of Chevalier N. B. Emanuel. The election of this distinguished conductor was not only unanimous, but enthusiastic. Mr. Emanuel was requested to enter upon the discharge of his duties as soon as possible, and already he has accepted the post and begun the work of organizing his forces. So far as the personnel of the orchestra and the selection of instrumentalists is concerned, Emanuel is vested with plenary powers.

The St. Paul Dispatch, in commenting editorially upon the election of Emanuel, says:

Then it became necessary to select a conductor, who should be positively capable of the work with which a musical community with almost hypercritical demands would be content. Emanuel, of the Savage Opera Company, has been found available, a man of large experience, of broad intelligence, of artistic perceptions, and, fortunately, a conductor who has led a large orchestra right here in this field, and whose measure has thus been taken locally. Mr. Emanuel is admirably suited to the place, a man who would inspire his men, and who would interpret the masterpieces of music with intelligence, but not rigidly, and with temperament, but not with temperament only.

That Emanuel is the strongest man who possibly could have been chosen as conductor of the orchestra none who is familiar with his career doubts. He has enjoyed a long experience with some of the leading orchestras of Europe, and has an international reputation. He was born in England of Austrian and Italian parents and received his musical education in Germany. At the age of eighteen he began his career of conductor and since then has lived with baton in hand. He was at the head of orchestras in various countries. Ever since he came to America he has been the principal conductor for Henry W. Savage's English Grand Opera Company. What is Savage's loss is St. Paul's gain.

The St. Paul Pioneer Press says:

Mr. Emanuel will be able to get talent in the Northwest to join the orchestra. Some, it is said, have been eagerly waiting to see what St. Paul would do in the matter. Carlo Fischer, 'cellist, has not made any contract with the Cincinnati Orchestra for next season, and is willing to come to St. Paul and play. Claude Madden,

violinist, has not signed with Minneapolis for next season, and may be available for St. Paul. Max Dick, violinist, who was concertmaster at Leipzig some years ago, and now lives at St. Peter, Minn., is another who is on the available list. There is other talent, and what is necessary to complete the quota can be imported. It is expected that there will be at least fifty musicians in the orchestra.

Rehearsals are expected to start in September, while the first concert will probably be given the first part of October. A series of weekly concerts will be given, both popular and classical. It is also expected to hold a May Festival next year, on a similar scale as the ones given by the Cincinnati Orchestra and by other musical organizations in the big Eastern cities. The St. Paul Choral Club will work with the orchestra.

Emanuel will also conduct the St. Paul Choral Club, one of the successful organizations of the city. The presence in one of the Twin Cities of so able a musician as Emanuel will mean much for music in St. Paul and its vicinity.

New York College of Music Students.

Students in the New York College of Music, Messrs. Hein and Fraemcke, directors, piano, vocal and violin departments, united in a very pleasing recital in the college hall, May 23. Standard classic composers, as well as modern American, French and English composers, were represented on the program, which was interpreted by the following capable students: Misses L. Lueder, E. Mae Eldridge, Marie Kröger, Harriet Schaefer, Frances Stadholz, Leila P. Bradner, Beatrice Weinberg, Katherine Quinn, Ellen Bates, Estelle Cassell, and Messrs. Otto F. Stahl, F. Sorenson, and Mrs. Joseph A. O'Reilly.

The commencement concert is to take place on the evening of June 14, at Mendelssohn Hall. Admission tickets are for sale, the proceeds to go toward the free scholarship fund.

Kronold-Campbell Tour.

Hans Kronold, the favorite 'cellist, and Robert Craig Campbell, who is rapidly becoming known as a tenor, have been on a tour through Connecticut and New Jersey, meeting with much success everywhere. Mr. Kronold's reputation has been especially enhanced the past season, owing to his extended trips to the Far West and the South, and he has had the busiest and best winter in his experience. Next year will see him in still greater demand, for an engagement invariably brings him a return visit, than which there is no higher compliment.

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NORWICH, N. Y., May 26, 1906.

The Arion Male Chorus, of Utica, which won the silver cup competition, held in Utica, N. Y., January 1, 1906, forwerth Tydfil Daniel, conductor, gave a concert here May 23, in Clark Opera House, assisted by Leila M. Ryan, contralto; James B. Paddon, Jr., violinist, and Robert O. Morris, baritone, which was much enjoyed by an audience somewhat limited in number, but enthusiastic. The club sang their prize song, "The Bard" (Morris), showing fine control by Conductor Daniel, who was formerly conductor of our Singers' Club. Some coming events are an annual students' recital by the piano and vocal pupils of Sophia Tefft, our leading teacher, and who is in charge of the instrumental music of Norwich Academy. Her pupils' playing at the commencement in June is always an important item of interest. Several of them usually form the annual graduating music class, playing with credit to themselves and their teacher, who is well informed, progressive, and whose work in the cause of music is highly intelligent and successful.

Strong With Chicago Symphony Orchestra.

Edward Strong, the tenor, was soloist in the recent extended tour of the Chicago Symphony Orchestra through the South and West. During the trip he sang in twenty-seven consecutive concerts, in sixteen different cities, taking part in twelve oratorios and operatic performances. He was uniformly well received by the public, as may be seen by the appended selected reproductions of the press comments:

The tenor, Edward Strong, has a pure and sympathetic voice, which he uses with nice discrimination and with artistic effect. It is deliciously modulated. In the strong parts it is of sufficient volume to fill the Auditorium, and has also a subtle, penetrating and carrying quality that enables one to hear it when low tones are required. All through he commanded the close and sympathetic attention of the audience.—Galesburg, Ill., Republican-Register, May 3, 1906.

Mr. Strong delighted the audience with a rendition of Coleridge-Taylor's "Unway, Awake, Beloved." Mr. Strong is possessed of a tenor voice of great beauty, and his song almost took the audience by storm. He responded to the long continued applause with an encore.—Davenport, Ia., Daily Times, May 5, 1906.

Mr. Strong's singing as Eric ("Flying Dutchman") was a delight. His beautiful tenor voice seems to have grown even more beautiful, the tones marked by charming limpidity, fine timbre and unusual power for a lyric tenor. His voice is like an orchestral instrument in its musical quality and placement. Charming indeed was his singing of the exquisite love song, "Mitt Gewitter und Sturm," and in the melodious duet with Senta, wherein Wagner plainly shows he had not yet clearly freed himself from conventional melody.—Milwaukee Evening Wisconsin, May 7, 1906.

Edward Strong took the part of the steersman, and it may be said he is one of the best tenors who have been heard here in a long time.—Milwaukee Journal, May 7, 1906.

Edward Strong, of New York, has a tenor voice of rich tone and considerable range, and his rendition of the "Prize Song" from

"Die Meistersinger" was very fine.—Springfield, Ill., State Register, May 8, 1906.

Mr. Strong, the tenor, was received with favor. His voice is one of much clearness and resonance, and his enunciation of words was all that could be desired.—Springfield, Ill., Journal, May 9, 1906.

Wagner's "Prize Song," from "Die Meistersinger," by Mr. Strong, was another notable number of the afternoon program, the wealth of harmony in this production being especially well brought out by his rich tenor voice.—Springfield, Ill., Journal, May 8, 1906.

Ibsen on Music.

To the Musical Courier:

The recent death of the great Norwegian doubtless carries some "Courierites" (I trust I use the right word!) back to old Norway and the many interesting recollections every thinking man and woman carries away from a visit to that unique little nation. In the principal café on Carl-Johan's Gade (the main thoroughfare of Christiania) I have seen, besides Ibsen, also Grieg, Christian Sinding, Bjørnson, Fritz Thunow, the artist, and others gathered together, and it was there I heard Ibsen's most striking estimate of music. A good specimen of his wit was shown in a discussion of the merits of Leipsic as a seat of learning, musical and otherwise. Grieg praised Leipsic highly, and presently Ibsen volunteered to tell why there was so much wisdom found there. "You see," he said, "everybody who goes to Leipsic takes some learning with him, and no one, on leaving, was ever known to take any away with him—so it accumulates."

No one laughed at this more than Grieg and Sinding, both of whom studied at Leipsic.

"To be musical," Ibsen said, on another famous occasion, "is the birthright of every one who is wellborn, just as every one who is born at all is endowed with thirst. But you musicians who everlastingly want to hear music seem to me in the same predicament as the man who everlastingly wants to gulp ('herunterstürzen') beer or brandy."

So, I bowed my diminished head and took my leave. Wishing you, for a' that, lots of music thirst—the other kind, too, for vacation time.

Sincerely yours,

R. B. VON LIEBIG,
925 Elmwood Avenue.

BUFFALO, N. Y.

Saar Going to Cincinnati.

It was announced in Cincinnati this week that Louis Victor Saar, the composer and teacher of theory and composition, has accepted an engagement at the Cincinnati College of Music. Mr. Saar has resided in New York since 1896, and during that time has earned an international reputation by his compositions.

Moor's new 'cello concerto was favorably received at Montreux. The soloist was Mlle. Caponsachi.

PITTSBURG.

PITTSBURG, Pa., May 23, 1906.

Ninian B. Yuille, tenor of the Third Presbyterian Church, assisted Organist Walter E. Hall in his lecture and recital of Handel's music, given in Carnegie Hall, Homestead, May 21. Mr. Yuille's rich, ringing tenor was used to excellent advantage in the "Largo" and in the dramatic "Sound the Alarm."

Ralph Butler Savage, in deference to the wishes of his pupils, has decided to postpone his usual three months' visit to his summer school at Munsonville, N. H., until the early part of August, when a number of his pupils will accompany him. His brother, Paul Savage, of New York, will probably precede him by a few weeks.

The Amphion Male Quartet presented a thoroughly enjoyable program at Bridgeville, Pa., May 18. Both the solos and the quartets were enthusiastically encored. The quartet is composed of four of Pittsburgh's most prominent singers. Charles W. Moore, reader, again demonstrated his ability as an entertainer.

The program of the eighth People's Concert, on May 11, was given by the Mendelssohn Trio and Rose Rothstein, soprano. Our Pittsburgh composer, A. M. Foerster, was represented by two songs, one of which, "I Love Thee," had to be repeated.

A piano recital by Alice Vere Hamilton a short time ago proved the ability of Charles Veon as a teacher. Miss Hamilton played a difficult program in a finished manner.

Florence E. Brown, pianist, of Youngstown, Ohio, and Rose Rothstein, soprano, gave an interesting program at the studio of Ad M. Foerster, May 19. Miss Rothstein sang Mr. Foerster's new cycle, "Greek Love Songs," while Miss Brown played a prelude, mazurka and "Homage to Rubinstein." Works by Beethoven, Chopin, Schumann, David and Mascagni were also included in the list of numbers.

The Oratorio Society of the University at Wooster, Ohio, has engaged Christine Miller as contralto soloist in Cowen's "Rose Maiden," given during commencement, on June 12. Miss Miller recently sang with the Evanston (Ill.) Musical Club in "Elijah" with great success. The following notices of this performance are from Chicago newspapers:

Miss Miller, while known in Pittsburgh and other points East as a most promising oratorio recruit, had not made an appearance here until Thursday night. Her success was immediate, and other opportunities to hear her will be waited with pleasure and anticipation. Her voice is smooth, round and full, intonation firm, and tone quality delicious. Her singing of "O Rest in the Lord" was such as to infuse that well worn number with fresh beauty, and to win a storm of approval.

Miss Miller, of Pittsburgh, established herself as a favorite with the audience by her rich, beautiful voice and graceful bearing, at once easy and dignified. The alto solos which were chosen admitted of no dramatic effects, but even in these she showed good musicianship and the real oratorio spirit.

A song recital by E. Ellsworth Giles will be given at the Hotel Schenley, May 28. E. L. W.

CHICAGO ADVERTISEMENTS

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PHILADELPHIA.

PHILADELPHIA, May 26, 1906.

Fritz Scheel sailed for Genoa on Saturday, May 19. He has planned to arrive at Berlin about July 1, and make that city his headquarters while abroad. Mr. Scheel is accompanied by his daughter, Miss Scheel.

Vladimir Dubinsky is to be first cellist of the Philadelphia Orchestra.

Willow Grove Park opened today with Damrosch and the New York Symphony Orchestra.

The Junger Maennerchor, under direction of Louis Koemmenich, will sing at Willow Grove Park on the German-American night, June 7.

The press of Wilmington, Del., was unanimous in praise of Edwin Evans' song recital, given at the New Century Club on May 14.

C. Stanley Mackey, conductor of the Municipal Band, has arranged the following programs for the first week of nightly concerts, commencing on May 28:

Overture, 1812	Tchaikowsky
Ballet Music from William Tell	Rossini
Cornet Solo, Selected	Frank Seltzer.
Entr'acte, Narcissus	Nevin
Musical Burlesque on Everybody Works But Father..Arr. by Bellakdt	Meyerbeer
Excerpts from The Huguenots	Weber
Invitation to the Dance	Von Tilzer
Popular Songs of the Day	Wagner
Ride of the Valkyries	Wagner
Overture, Tannhäuser	Wagner
Selections from Babes in Toyland	Seltzer
Cornet Solo, American Standard	Frank Seltzer.
Two Dances from Ballet, Feramors	Rubinstein
Musical Burlesque on Everybody Works But Father..Arr. by Bellakdt	Puccini
Excerpts from La Bohème	Waldteufel
Waltz, Dolores	Von Tilzer
Popular Songs of the Day	Von Tilzer
American Fantaisie	

Overture, Orpheus	Offenbach
Fantaisie, Ein Märchen	Bach
Trombone Solo, Selected	Fred Schraeder.
Selection, It Happened in Nordland	Bucalossi
A Hunting Scene, Descriptive	Gounod
Excerpts from Faust	Hager
Novellette, Gleaming Eyes	Henry
Intermezzo, Priscilla	Waldteufel
Waltz, Estudantina	Remick
Popular Songs of the Day	Massenet
Scenes Napolitaines	

It is hardly necessary to add that all the programs begin with "America" and end with "The Star Spangled Banner."

The annual spring song recital, by the professional and semi professional pupils of Dr. B. Frank Walters, Jr., given at Griffith Hall on May 23, was a very artistic affair. The program follows:

When the Swallow Sings	Meyer-Helmund-Lynes
My Lady Spring	E. S. Homer
Elizabeth R. Mosbrook, Edna Hoppe Rosenthal, Mabel Saxe Gould, Dorothea Coulomb, Caroline Kendrick, Jane MacNeill.	
Basso, Torador, Hola!	H. Trotere
L. Harry Cunliffe.	
Soprano, In Summer Time	Edward German
Mary Taylor Smith.	
Contralto, Slumber Song	H. Bemberg
Dorothea Coulomb.	
Soprano, Dich, Theure Halle, Tannhäuser	R. Wagner
Elizabeth R. Mosbrook.	
Tenor, Heart, O My Heart	Victor Harris
Victor G. Lovell.	
Soprano, My Sweetheart and I	Mrs. H. H. A. Beach
Edna Hoppe Rosenthal.	
Duet, Lakme	L. Delibes
Bessie Kille Slaugh, Jane MacNeill.	
Soprano, A Fairy Love Song	Charles Willeby
Caroline Kendrick.	
Tenor, Onaway! Awake, Beloved! Hiawatha's Wedding Feast.	S. Coleridge-Taylor
James A. Preston.	
Contralto, O Mio Fernando, La Favorita	G. Donizetti
Janet MacNeill.	
Soprano, Ah! Nella Calma, Romeo and Juliet	C. Gounod
Carrie Soby.	
Baritone, Eri tu che Macchiavi, Masked Ball	G. Verdi
William A. Cunliffe.	
Soprano, Ballatella, Pagliacci	R. Leoncavallo
Bessie Kille Slaugh.	
Basso, Song of the Sword	H. Clough-Leighter
Charles J. Shuttleworth.	
Quartet, Rigoletto	G. Verdi
Bessie Kille Slaugh, James A. Preston, Jane MacNeill, William A. Cunliffe.	

Jessie Vaché Hayes was the accompanist, and added much to the pleasure of the evening.

Fritz Ulrich, the violinist and impresario, has had a most successful season, and has many interesting announcements to make public soon.

Katherine Rosenkranz, the contralto soloist of Our Lady of Mercy Catholic Church, has the following engagements ahead: June 16, at Bucks County Club; June 19, at Fairmount Park, when Rossini's "Stabat Mater," with a chorus of 150 voices, will be sung under direction of Adam Jacobs. Miss Rosenkranz is a great favorite at Atlantic City; so far this year she has filled her eighth engagement there.

Eleanore Conly Kilgore announces the fourth annual commencement of the Kilgore School of Elocution, Physical Culture and Dramatic Art for Monday evening, May 28, at Dawson's Grotto, North Broad street. Graduates of Miss Kilgore's school are Lillian Shafer Blockson, Clair Francesca Miller, Daniel Joseph Dinan.

This is the season of pupils' recitals, a time of much interest and speculation, in which may be viewed the résumé of some very estimable work, and much that bears witness to the fact that "many are called, but few are chosen," as proficient teachers of the art of music. The pupil reflects the teacher and the working basis is technic, which has been noticeable for its absence at most recitals. However elementary the work, we expect to see the fundamental principles exemplified in the playing or singing of the pupil. Until the essentials of a proper foundation are conquered the public or semi public appearance of a pupil simply calls forth censure for all concerned. The true musical sense, the artistic temperament, the emotional temperament, the capacity for intensity of thought and expression, all lie outside the domain of the teacher's art. These qualities cannot be taught any more than inspiration can be taught; they are the inherent, the innate qualities which are the distinguishing marks of the especially gifted pupil. But for all that comes under the head of technic, the teacher is responsible, and at a recital we expect to hear pupils who have mastered technic sufficient for the interpretation of their solo, otherwise, Why exploit them? Extraneous reasons prevail, probably, and the pupils' recital which should be one of the most interesting events, becomes a "necessary evil."

Florence Hinkle, the soprano, announces the following engagements: Private musicale at Torresdale, May 26; Calvary Methodist Church, on June 8, when Rossini's "Stabat Mater" will be sung; concert in Philadelphia, on June 12; Willow Grove, with Damrosch, on June 13; Atlantic City, on June 17.

Kathrin McGuckin, contralto, and Signor Cortese, harpist, were the soloists at the closing concert of the Mozart Conservatory of Music, Michael Cohen, director, which was held at Harmonie Hall, on May 24. Mrs. Leigo sang "Bedouin Love Song," Chadwick; "Violets," Grieg; "A Band Maid," solo; "To Seville," Dessauer.

The Hyperion School of Music gave a graduates' concert at Musical Fund Hall May 29.

The Netherlands Trio gave a concert at the New Century Club recently and were most enthusiastically received, and plans arranged for a return engagement in the early fall. Agnes Thomson Neely, the soprano, sang "Ob Heller Tag," Tchaikowsky; romance, Debussy; "Im Festlichen Schmucke," Meyer-Olbersleben.

Dorothy Johnstone, a favorite with Philadelphians, played the following harp solos at a recent concert at the Bellevue-Stratford: Fantaisie, Donizetti; berceuse, Alvars; Fruhlingslied, Gounod.

Frederick L. Law recently arranged in book form many interesting and valuable maxims entitled "Hints to Vocal Students."

The following program will be given by the Combs Conservatory of Music at Musical Fund Hall, on June 5:

Overture, William Tell	Rossini
Conservatory Symphony Orchestra under the Direction of Mr. Combs.	
Concerto, for Piano, Op. 11	Chopin
Elizabeth Thomson and Orchestra.	
Vocal, Bolero, Sicilian Vespers	Verdi
Mabel Anna Phillips and Orchestra.	
Concerto, for Piano, op. 25	Mendelssohn
Miss Caroline Elizabeth Furman and Orchestra.	
Concerto, for Violin, op. 64	Mendelssohn
Sidney Lowenstein and Orchestra.	
Presentation of Diplomas and Certificates and Address to Graduates	
By Hugh A. Clarke, Mus. Doc., of the Faculty.	
March, Alumni	Combs
Orchestra.	

Henry Schradieck, who has been nine years at the head of the violin department at the Combs Broad Street Conservatory of Music, will conduct the Pupils' Symphony Orchestra for the Mendelssohn concerto, op. 64, for violin and orchestras, which will be played by Sidney Lowenstein, a pupil of Mr. Schradieck and a graduate of the conservatory.

The pupils of Carl Schachner gave a vocal recital at the New Century Drawing Room May 22. Those taking part were Else Brash, Charles Letzerich, Mrs. Frank North, Harry Roger Naylor, Anna R. Sterling, Cora May and Bertha May Brockerman, Mrs. Philip Berg, Bessie Baker, Wallace Garlick, Rudolph Sternberg, Mrs. Fritz Harendt, Clara M. Flemming, Maurice J. Long, Mae Adele Evans, Frank A. Diamond, Bessie M. Boyer, Clarence A. Garbrick, Frederick Ayres, Daisy van Meter, Elsie B. Yates, Zipporah B. Rosenberg; Bernice Frysinger Lewis, accompanist.

Gertrude Abrams will sing the "Prayer," adapted to the intermezzo from "Cavalleria Rusticana," at the Beth Israel Congregation on May 30.

Mrs. William Ellsworth Kimball gave an interesting pupils' concert at the Orpheus Clubrooms on May 24. Twelve pupils were heard in piano solos and ensemble work by the classic and modern composers.

EVELYN KAESMANN.

American Institute of Applied Music Recitals.

Lillian Kreuter, a pupil of May I. Ditto, gave a piano recital at the American Institute of Applied Music, assisted by Mabel C. Rogers, contralto, a pupil of McCall Lanham, May 25. The young pianist played pieces by Bach, Mozart, MacDowell, Karganoff, Mayer, Henselt, Chopin, Schumann and Bargiel, with clean technic and good taste. Miss Rogers lent welcome variety by singing songs by Secchi, Lalo, D'Hardelot, Johns and Mager. May 22 five of the best pupils of Albert Ross Parsons united in a recital at the Institute, playing standard, classic and modern works. This was the program:

Allegro Finale, Italian Concerto	Bach
Cantique d'Amour	Schutt
Prelude	Schutt
Arabesque	Christine McLaren.
Berceuse	Schumann
Rondo, op. 124	Chopin
Elizabeth Annadella Quail.	
Allegro di molto, F minor	Bach
Des Abends	Raff
The Contrabandist	Schumann-Tausig
Shirley Cummins.	
Fugue in G minor, MS.	Georgia van Brunt
Melody in A flat	Sapelnikoff
Variations Serieuses	Mendelssohn
Georgia van Brunt.	
Nocturne in B flat minor	Chopin
Eskise in A flat	Arensky
Wedding March	Mendelssohn-Liszt
Elkie Bunker.	

May 28 there was a students' recital in the parlors, and the coming Friday evening, June 1, one is to be given in Chamber Music Hall, for which invitations have been issued. The annual announcement of the Institute has been issued, containing a list of faculty, officers, plan of instruction, courses, ranges of work, curriculum, and other information, all contained within the neatly gotten up booklet of thirty-four pages.

Commencement Exercises.

The fifth annual commencement of the Guilman Organ School, under the direction of William C. Carl, will be held next Tuesday evening, June 5, at 8 o'clock, in the First Presbyterian Church. The soloist will be Edmée de Dreux, dramatic contralto (of London, England.) The presentation of diplomas will be made by the Rev. Dr. Howard Duffield, chaplain of the school. An especially strong program has been prepared, representative of the different schools of organ music, and will be played by William Edward Gronbach, Frederic Arthur Mets, Henry Seymour Schweitzer, Katherine Estelle Anderson, Mary Adelaide Liscom, Elizabeth Estelle Bosworth, Martha S. Koch, Kate Elizabeth Fox, Louise Dade Odell, Gertrude Elizabeth McKellar, and Grace Leeds Darnell.

The program is as follows:

Toccata and Fugue in D minor	Bach
Sonata, C minor (first movement)	Ralph L. Baldwin
Marche Nuptiale	Guilmant
Fantasia in F	Crawford
Allegro, Symphony, No. 6	Widor
Finale, Sonata, F minor	Mendelssohn
Allegro, Concerto, D minor	Handel
Toccata in F	Bach
Allegro Risoluto, Sonata 1	Salomé
Allegro, Sonata, D minor	Guilmant
Theme and Variations	Thiele

Emma Elmers in "Ballade du Desespere."

Emma Elmers' delightful singing at the Waldorf-Astoria Hotel last Tuesday afternoon called forth much praise from the audience. It was a musicale given to Miss Bartlett, who recited the famous "Ballade du Desespere," by Bernberg, and Miss Elmers was engaged for the vocal part. She has a voice of much beauty, compass and unusual dramatic ability, and her singing of the music was artistic and thoroughly enjoyable.

MUSIC IN CANADA.

TORONTO, Canada, May 26, 1906.

A. K. Virgil, the authority on piano technic, has paid an extended visit to this city during the present week. He has given lessons to a number of teachers at the Toronto Conservatory of Music, where his method is indorsed by Dr. Edward Fisher, the musical director, and extensively taught. On Wednesday evening Mr. Virgil's public demonstration of his principles in reference to piano playing and clavier practice aroused much interest. The large and attractive Conservatory of Music hall was the scene of this educational event.

Miss Shepherd, the Canadian soprano, who recently returned from a course of study in Paris, has sent out cards for a reception, with music, in the Conservatory lecture hall, on June 2.

J. D. A. Tripp, the pianist and conductor of the male-chorus club, will visit a number of Western places shortly in connection with the Toronto Conservatory of Music's local examinations.

The project of Mr. Wilson, secretary of the Young Men's Christian Association, to hold sacred band concerts at Victoria Park, London, Ont., was indorsed on May 21 by the Ministerial Alliance. The city council will likely add its consent.

The Victoria Theatre, Victoria, B. C., was crowded on the evening of May 15, when Madame Albani and her company, the Musical Society and Edward Parsons, organist, performed Cowen's "Rose Maiden" under the direction of Gideon Hicks. Concerning the singing of the young Canadian contralto, Mlle. Gauthier, on this occasion, the Victoria Colonist says:

With the great singer came a number of young artists, but it is safe to predict that they will find a place in the world of music. Eva Gauthier, contralto, though only twenty-two years of age, shows marked talent, and her numbers were delightfully rendered. Mlle. Gauthier, who is a protégé of Lady Laurier, by whom she was sent to Europe to study, was heard in Rossini's "Bel Raggio," an aria from "Semiramide," and in the pretty duet, Walther's "A Lover and His Lute," with Mr. Archdeacon.

Mrs. A. Broder, of Regina, who is well known in musical and journalistic circles, has composed the words and music of a song which is in reference to the Canadian mounted police, and is called "The Ride of the R. N. W. M. P." This composition has lately been honored by the approval of H. R. H. Prince Arthur of Connaught.

Helene How has resigned her position as director of the Brampton College of Music, and leaves Toronto soon for Edmonton, where she will spend a year. Miss How has been remarkably successful as a teacher, especially in preparing pupils for difficult examinations in piano playing and musical theory. She inspires others with her own enthusiasm, and this is one of the secrets of the far reaching influence of the results which she obtains. She will be greatly missed in the artistic circles of Ontario, but, like many other gifted graduates of the Toronto Conservatory, will continue her good work in new surroundings.

Dr. Whitfield Hudgin has succeeded Helene How as director of the Brampton College of Music. He is a capable theorist, having secured the degree of Musical Bachelor some time ago in London, England, and that of Musical Doctor at Princeton, N. J., last February. He is also well qualified as a piano and organ teacher. Next month Dr. Hudgin becomes organist at St. Paul's Episcopal Church, Toronto.

Bessie Bonsall, the Canadian contralto, has successfully concluded a long series of concert engagements, including appearances with the "Banda Rosa" and the Redpath Grand Concert Company. This season her singing has again been praised by the press of many prominent cities in the United States. Miss Bonsall's return is always gladly welcomed by her many friends in Toronto.

H. M. Fletcher and the committee of the Schubert Choir have engaged the Chicago Symphony Orchestra for next season's concert at Massey Hall. The services of four soloists likewise will be secured. Experienced singers who many desire to become members of this society should make application to H. M. Fletcher, the conductor, before July 1.

A. S. Vogt, director of the Mendelssohn Choir, addressed a meeting of prominent citizens of Buffalo in that city, May 21. Mr. Webster, organist of St. Paul's Church, is to be the conductor of a new choral society in his native city, Buffalo, and it was at the request of this organization's committee that Mr. Vogt was heard.

MAY HAMILTON.

NOTICE TO SAN FRANCISCO.

EVERY MUSIC TEACHER, INSTRUMENTAL OR VOCAL, OR PRACTICING MUSICIAN OF SAN FRANCISCO, IS HEREWITH NOTIFIED THAT THE MUSICAL COURIER WILL PUBLISH THE NEW ADDRESS OR ANY INFORMATION REGARDING HIM OR HER FREE OF CHARGE DURING THE YEAR 1906. ALL CHARGES AGAINST SAN FRANCISCO MUSICAL PEOPLE ON THE BOOKS OF THIS CORPORATION HAVE BEEN CANCELED, AND ALL NEW BUSINESS DURING THE REST OF THE YEAR WHICH MAY BE SENT IN WILL HAVE PUBLICITY WITHOUT CHARGE. MANY SAN FRANCISCO MUSICAL PEOPLE MAY LOCATE ELSEWHERE, OR MAY REMAIN TEMPORARILY IN THE VICINITY OF THAT CITY. ANYTHING REFERRING TO SUCH MOVEMENTS, TOGETHER WITH NEW PERMANENT ADDRESS, SHOULD BE FORWARDED TO THE MUSICAL COURIER IN ACCORDANCE WITH THE AFOREMENTIONED OFFER.

Help for the Needy.

The Saturday Club, of Sacramento, Cal., contributed \$200 toward local relief work incident to the recent earthquake and \$50 toward the University Fund for helping out the San Francisco musicians, whose sole support now is the symphony series at Berkeley, under Dr. Wolle. A Western paper jocularly remarked that "Fifty dollars will not buy a 'Strad.'" That is a poor line of argument, for undoubtedly the Saturday Club would have contributed more if the treasury had been able to stand it. The intention was good, and other musical organizations are yet to be heard from along the same lines. Apropos, the Federation of Musical Clubs should take the initiative in this matter, and then the smaller clubs would surely follow. The plight of the San Francisco musicians is deplorable. A private letter just received from there says: "The situation of the musicians is distressing in the extreme. Many escaped with but their instruments; music all gone. Some lost even their beloved instruments, and of course their classes." Music will be the last of the industries to recover from the disaster, and musicians in the East should not fail to do what they can for their Western colleagues, even though help was sent in generous measure in answer to the early newspaper appeals. There is still room for much relief work.

No Remedy.

NEWARK, N. J., May 25, 1906.

To The Musical Courier:

As a subscriber to your valuable paper may I be allowed to air my musical grievances?

You know of the individual who heard "Aida," and being disappointed with the work, applied to Verdi for the return of the admission money, which he got.

Now, what must I do? Twice I have ventured into the heavenly regions of the Metropolitan and read in the papers of the next day about the beautiful rainbow in "Rheingold," which I, like the rest of the earthly gods, never saw. Worse than this, I was induced lately to buy a ticket for the concert at Madison Square, at which 1,000 instrumentalists were advertised to play—900 of whom, however, stayed at home.

Not being an American, I object to being humbugged. How can I recover my money? Kindly advise.

TIM BOBBIN.

Becker's Young People's Musicales.

Gustav L. Becker gave his tenth annual Young People's Musicales at his home, 1 West 104th street, last Saturday afternoon. The program on these occasions, which have become a feature of Mr. Becker's season, is always given by pupils of Mr. Becker's pupils, and as so many teachers study with him, the Young People's Day is always interesting. This time four teachers—E. Pearl van Voorhis, of Fishkill-on-Hudson; Mrs. Max Jacobs, New York; Carrie Y. Nichols, Paterson, and Henrietta Barbier, Jersey City, were chosen to present each a group of pupils in piano solos and duets. Miss Barbier appeared in the first of these musicales as a little pupil. Alice Ralph, soprano, a pupil of Carlos Sanchez, assisted with two groups of songs, of which the most successful was Mr. Becker's "Lullaby," which she sang with feeling. This program brought the season of Mr. Becker's musicales to a close.

Seagle in Paris.

(By Cable.)

PARIS, May 28, 1906.

Oscar Seagle's first song recital this season was a pronounced success. Enthusiastic applause after each group. Many recalls.

DELMA-HEIDE.

E. Presson Miller Pupils' Musicals.

The large studio of E. Presson Miller, Carnegie Hall, was crowded on the evening of May 23, at the final pupils' recital. Many of his pupils have exceptionally fine voices, and their work shows skillful training in every branch. Some new voices were heard. Irene Johnson, Lute Adams, Carrie Hill and William Saunders have not been heard before, and each displayed a voice of fine quality and pleased the audience. Rhoda Pierce, mezzo, showed great improvement, as did also Madeleine Saxton, a light soprano. Leon Kourcik found immediate favor, because of his fine baritone voice and finished style. Olive Lovell has grown in her art to such an extent that one can write enthusiastically of her; her voice is of lovely quality, her singing full of charm. Leta Lealy, who has a beautiful voice, sang with the same grace and style as always. Marion Sloane is another promising pupil, and her progress will be watched with interest. Minnie Pierce and Isabel Dean both possess high soprano voices of silvery quality, and are constantly advancing. Herbert Hardy, the only tenor on the program, has a light voice of excellent quality, and sang with taste and expression. Arthur Walton has a baritone voice of sympathetic quality, singing with excellent style. Elsie Parke sang the "Lakmé" aria, with its difficult coloratura, beautifully, with brilliant staccati and high E. Nathan G. Meltzoff is an artist, his singing that of a successful professional, and Mrs. Frederic Wood must be placed in the same category. Their singing delighted all. It was a pleasure to welcome Mary F. Kirby again. She returned from a successful season of singing and teaching to sing at this affair. Her voice is brilliant as ever and has gained in power. Both Mrs. Inge and Miss Douglass were ill and unable to appear. They were missed, as they have fine voices and excellent control of them.

Shanna Cumming in "The Creation."

Shanna Cumming added another triumph to many she has had during the past season by her singing at a performance of "The Creation," at Torrington, Conn. The soprano part of Haydn's great oratorio is admirably suited to Mrs. Cummings' voice. The following extract is cut from a column review of the performance in the Evening Register, of Torrington:

Mrs. Cumming far exceeded the expectations of all. Her voice is a pure soprano of extensive range and wonderfully sympathetic quality. Her intonation is well high perfect and she has the faculty of carrying into her work a dramatic earnestness which carries conviction to the hearers. A remarkable quality of Mrs. Cumming's voice is its unusual sweetness on the high notes, which she takes so clearly and with such bell like sweetness and ease that one hardly realizes that she is singing in the highest range of the human voice. Last evening she took high C with an ease which showed that the soprano score of "The Creation" was probably far within the range of her rich and flexible voice. Her little pastoral "With Verdure Clad," was particularly effective, while the closing song, "On Mighty Pines," was noticeable for the clear way in which she took the sustained high notes.

Cincinnati Conservatory of Music.

The Cincinnati Conservatory of Music, Clara Baur, directress, will keep all the departments open during the summer term. In addition to the regular classes, there will be a special session of six weeks, from June 25 to August 6, of public school music. This will be in charge of Margaret McClorey Pace. These extracts from the circular give an outline of the work accomplished in this special department:

The universal demand for thoroughly trained teachers and supervisors of public school music has induced Miss Baur to establish this department as a special feature of the summer term.

The Natural Course in Music by Ripley & Tappan is used as the basis of instruction.

The full course contains sight reading, ear training, musical form, harmony, musical history, study of child voice, methods of teaching, practice teaching and chorus work.

Songs by Eleanor Everest Freer.

"Faith," words by Frances Anne Kemble, and "The Dancers," words by Michael Field, are the latest published works by Eleanor Everest Freer, of Chicago, the William A. Kaun Music Company, the publishers. Like all of this composer's music, it is highly original, both in the vocal and instrumental parts. "Faith" is contemplative in the beginning, then attaining more pronounced movement and climax, with a *pp* finish. "The Dancers," dedicated to Eleanor Marx, the well known soprano, is a coloratura number, the introduction suggesting the pipes of Pan, this figure remaining prominent throughout the song. It is not easy to sing, but done with the right spirit would be sure of effect.

Frances Motley Sings at Opera School.

Francis Motley, the basso, sang the aria from "Robert the Devil" at the concert by students of the Metropolitan School of Opera, in the grand foyer, May 18. The fine big bass voice of this singer, his excellent style and operatic manner all contributed to his success. The Morning Telegraph said of him: "Francis Motley impersonated Plançon in 'Robert the Devil.' He should not imitate the inimitable, but rather follow his own star."

GREATER NEW YORK.

New York, May 28, 1906.

Lillian B. Crommie, Mus. Bac. (Syracuse University), organist and director of Willis Avenue M. E. Church, corner 141st street, gave a recital in this up-to-date church May 24, in which she sang English and French songs, played piano and organ solos, and appeared as composer. In this fourfold capacity Miss Crommie displayed great cleverness, for she sings with intelligence and clear enunciation, plays the piano remarkably well, is a capable organist and a good composer. To this unusual combination of musical gifts may be added her excellent playing of accompaniments, and the versatility of this manifold activity seems in no way to have given the modest young woman cause for self esteem! Thomas Phillips, tenor, sang nicely, giving a love song as encore; Fred. Barnhardt played acceptable violin solos, and a chorus of a dozen women sang Miss Crommie's "Voices of the Woods" in charming style; later a dozen men sang. A sacred song with violin obligato, composed by Miss Crommie, a decidedly meritorious composition, and Becker's "Spring-time" closed the concert, which was attended by an audience of good size, very much interested in all that was done.

A score of the younger members of Carl M. Roeder's classes in piano playing gave a recital May 26 in the lecture room of the Alexander Avenue Baptist Church. The brilliant solo recital recently given by Mr. Roeder's pupil, Rudolph Reuter, in Mendelssohn Hall, is not forgotten, and it would appear that among those who played at the foregoing recital there are some as talented, if not as proficient, as Reuter. Those who played were Ella Stark, Leonard Ginsberg, Emelie Munroe, Emma Nolan, Clara Bockhorst, Margery Bailey, Bessie Stoeckel, Ethel Walters, Loretta Deevy, Lillian Stark, Helen Carlock, Lucy D. York, Eugenia Schweitzer, Grace A. Schaefer, Kathryn Upson, Ruth van Atta, Elsie Becker, Lillian Abramson, Nettie Ginsberg, Grace Breen and Samuel Mensch. Composers of the pieces played were all of the modern school, excepting Schubert. Mr. Roeder gets results from his pupils, testifying to the thoroughness of his method, as well as to their persistence in study.

The Philomena Choral Club, Dorothy M. Breed, conductor, gave a concert in the Waldorf-Astoria May 24. The club consists of young women only, and they sang ensemble songs by Houseley, Parker, Rogers, Bartlett, Clough-Leiter and Nevin. The assisting artists were Mary Henry, violinist, who plays exceedingly well, and Carl Feltman, basso, with Elmer S. Joyce at the piano.

Zilpha Barnes Wood directed a "Patriotic Spectacular Extravaganza" by public school children at the Astor Gallery May 24. Two hundred children were associated in this charming event, Dora Posner as Queen Isabella singing especially well. The small children of the menuet were very cute, and the United States Army Cadets kept good step. Ida Lucienne Wood arranged and staged the affair.

Irwin E. Hassell's piano recital at the Nesmith Mansion, Brooklyn, last week, was a very creditable affair. He has the technical equipment necessary for brilliant interpretations, and perhaps his best playing was in Chopin's A flat major polonaise. Marion Field, soprano, and Robert Craig Campbell, tenor, assisted, and both singers were warmly greeted. Campbell's singing of "Summer Night" was artistic, imbued with temperament. Mr. Hassell and his sister played duets at the Dixie Club, Hotel Astor, recently, and he was soloist at the Memorial Hall concert, the Ladies' Choral Club, Dr. Edouard Blitz, conductor, on which occasion the Hassell Trio also played Boellman's trio, op. 19.

Harry Silberstein, baritone, was the special vocal success at the entertainment given at the People's Institute, 318 East Fifteenth street, May 26. He sang Meyer-Helmund's "Magic Song," Denza's "If," d'Hardelot's "Because," with fine ardor and musical feeling, and as encores, Lassen's "Thine Eyes so Blue and Tender" and Helmund's "Mutter." His voice is of unusual range, a high A, ringing out with fervor and clearness.

Eva Emmet Wycoff, the soprano, returns to Chicago this week, having made some excellent appearances with leading societies in New York and vicinity. May 19 she was soloist at a Swedish church concert, Lexington avenue and Fifty-second street, singing Rossini's "Inflammatus," "I Know That My Redeemer Liveth," Wennerberg's Psalm CXXVI (in Swedish), and three songs by Hyllested, Grieg and Needham. Miss Wycoff expects to return to New York in the early autumn.

The third entertainment of the Century Theatre Club, Genie H. Rosenfeld, president, consisted of a musical and

dramatic program, performed by Mrs. Harry Connell, Hans Barth, Lucine Finch, Carolyn Wolf Worden, and the plays which followed were by Sienkiewicz and Frances Nathan.

Ludwig Marum sailed on the Kaiser Wilhelm II middle of May, expecting to return end of June, to resume duties in Seal Harbor, Me.

William J. Falk, and not Max Herzberg, played the accompaniments for Maud Powell, at York, Pa., and at the concert at Carnegie Hall, benefit San Francisco sufferers.

Newell A. Warner, tenor soloist of St. James' Lutheran Church, gives the first of a series of song recitals in the South, in Columbus, Ga., June 5. Mr. Warner has a fine tenor voice, and will no doubt make his mark.

The Wirtz Piano School announces a series of three recitals, at the school, on Monday and Wednesday, June 4 and 6, 8:15 o'clock, and at the Y. M. C. A., 5 West 125th street, Friday evening, June 8.

Jo Shipley Watson's friends are interested in a program given by her Emporia, Kan., ensemble class, May 26, when pieces for piano trio, and for two pianos, as well as solo pieces, were played. Miss Watson announces a ten weeks' summer session, beginning June 4, with special rates to beginners in the Virgil Clavier method.

Winifred Walker, soprano, pupil of Carbone, who has sung the past season in the choir of the Church of the Divine Paternity, has been engaged for the choir of the Clinton Avenue Congregational Church, of Brooklyn.

The choir of Christ English Evangelical Lutheran Church united in a concert May 23, under the direction of H. S. Schweitzer. Mr. Schweitzer is a graduate of the Guilman Organ School, of Manhattan, and as organist of the church has raised the music to a high plane of excellence. The assisting artists were Anna E. Remmert, soprano; Philip B. Hogate, tenor, and Oliver H. Anderson, cellist. There are forty-five voices in the choir. Choral numbers at the concert included "The Heavens Are Telling," from "The Creation," and "The Bridal Chorus," from Cowen's "Rose Maiden." Also part songs by the sopranos and contraltos. Mr. Schweitzer played a number of piano solos, including the Mendelssohn rondo capriccioso and the concert polonaise, by Sternberg.

Room for More Opera.

When asked if he did not believe that too many grand opera companies were invading the American field, Mr. de Macchi, president and manager of the National Opera Company, asserted that there was room for many more. In Italy, Mr. de Macchi said, eighty grand opera companies appeared in the different cities of that country during the season, and if poor Italy, with only 30,000,000 inhabitants, can support eighty companies, Mr. de Macchi believes that the rich United States, with a population of over 80,000,000, cannot have too much opera. In his opinion, the greater the number of grand opera companies the more the public will appreciate this form of entertainment, provided the performances are given in the native language, and a high artistic standard is maintained.

Mrs. Stowers Sings in Church.

Mrs. C. A. Stowers, one of the leaders of music in the State of Ohio, vice president and principal of the vocal department of the American Conservatory and College of Music, of Akron, Ohio, has been sojourning in the metropolis for a month, taking daily vocal lessons of Buzzi-Peccia. Last Sunday evening she sang in the Clinton Avenue Congregational Church, "He Will Give You Rest," by W. A. Briggs; "With Verdure Clad," and Millard's "Ave Maria." Her voice is a high soprano, the upper tones clear, even brilliant; her enunciation is distinct, and she sings like an experienced singer. Buzzi-Peccia discovers possibilities in her voice, which, with time and study, would bring her to the forefront. He has paid particular attention to her vocal registers, and Mrs. Stowers' intelligence and aptitude have given her a grasp of the Italian method very unusual. The Stowers school, on Roosevelt Terrace, in Akron, Ohio (the home of Evan Williams), is a fine building, incorporated under the laws of the State of Ohio, giving all the degrees. The Cleveland branch is an important connection, and the work done is of high musical worth and importance.

Edna Richolson, Pianist.

Edna Richolson, the pianist, talented pupil of Joseffy, who has been with the master for some years, is completing her repertory, preparatory to a debut concert in the early autumn.

THE AMERICAN MAN AS MUSICIAN.

The battle fought by the American man, as a musician, is worthy of the recognition of all his country people. Bloodless, but strenuous, it is dreamed of but by few.

Abroad, a boy showing musical tendency is a gem, a treasure, a possible glory of family and of nation. His musical education (in France, at least) is cared for by the State. Legal and ethical supervision protect, watch and reward him through entire life. After death, if worthy, he becomes an "Immortal."

In America, such a boy is a dove in a sparrow's nest. Unless he renounce all such "nonsense," and fulfill the hopes and dictation of relatives he is literally ousted, to take care of himself.

First he has to face the problem of musical education, at great expense, and always at the risk of having gifts and future ruined, while "doing something," meanwhile, to support himself. He must then extend this in some artificial and attractive manner, at more expense and risk, as a means of "getting into place." He must continue to educate himself, to rectify the mistakes of his unsupervised instruction, to support himself, possibly members of his family as well. Ready for work he must fight for opportunity to perform, through an undiscerning public, through a mass of good, bad and indifferent applicants for place and power, and without control, care or sifting of any kind.

Then he must fight to teach the good, to introduce the unfamiliar, to get people away from cheap and deteriorating music forms, known to and loved by them. Then he must reach away out of his artist soul, to grope and fight for money with which to sustain his endeavors, risking misunderstanding and sneer of other musicians, the rebuff, stinginess, and materiality of lay people. He must then fight the abnormal desire for attraction and novelty at the expense of thoroughness and of worth. By this time he becomes cognizant of the shortcomings of his own education, of lack of the very things that might help him in his struggle. He has no traditions by which to work. He must grope in the dark, following his instinct, his country and people ignoring or misunderstanding him, judging him by the house in which he lives, the clothing he wears, and his regrettable lack of an automobile.

Then there is the general touchiness, sensitiveness, pettiness, of personality, of all with whom he has to do (save here and there a spark of light). The "musicians" and "music teachers" of his town are not willing to "degrade" (? sic) themselves by sitting under the leadership of a colleague. "Indeed!" Professional jealousy and envy add their trouble and prevention. Worst of all, legs and wings are tied by some debt of gratitude or obligation for real or imaginary sustenance, which rankles and drags more harmfully than the worst enmity.

Technically, he is tied up, hopelessly (to spirit less brave than his own), by lack of knowledge, of musical knowledge, especially time and sight reading, which afflicts American choral bodies. He has no orchestra. Orchestras are expensive luxuries. He has to put up with the insufferable incompetent airs of the amateur, and the labor difficulty with the "real thing" of the beer soaked variety. He must risk oratorio production with unrehearsed material, of four different sides, each having different ideas as to time, phrasing, attention, and duty (when they happen to have any ideas at all). To have a cheap body of few men he must rearrange the sacred score at sight! To please the audience he must cut and divide. To aid singers he must transpose and adapt. His conscience is on red hot irons, but it must be done. He may not use a home soloist or all the other home soloists immediately desert his standard. With money that might go to the strengthening of real art values he must pay, dearly, an outside celebrity, "an attraction," "a novelty." This, in order to cater to the half baked taste of those who can help but who must be pleased, and to keep peace in the family. He is obliged to give away seats and otherwise reduce helpfulness. Usually nobody in the whole world knows or cares about his effort. Frequently his activity is never known of outside of the fretty beehive from which he is striving to remove the stings, and to lead to a higher and nobler plane of harmony. But that is nothing. It is that or to lie down and do nothing. That, of course, he cannot do. Poor soul!

Privileged soul! Led on irresistibly by divine guidance through the Red Sea and the wilderness of progress in art, and thus in civilization, and thus in the better life. Privileged indeed, in the following, and in the leading, even though he never do more than see the misty line of horizon of the promised land, upon which all his life is unconsciously centered. FANNIE EDGAR THOMAS.

The sixteenth Silesian music festival at Görlitz (June 17 to June 19) will be led by Dr. Carl Muck, conductor-elect of the Boston Symphony Orchestra.

The soloists at the Stettin Philharmonic concerts last season were Rosenthal, Burmester, Ludwig Hess, Emilie Herzog, Carreño, Wüllner, d'Albert, Petschnikoff and Gabrilowitsch.

INDIANAPOLIS.

INDIANAPOLIS, Ind., May 28, 1906.

The crowning musical event of last week was the repetition of "Faust" in concert form at the German House, with an audience which has seldom, if ever, been rivaled in size in the annals of similar affairs. Mr. Ernestinoff surely made a happy choice in his artists, who were Orville Harold, Faust; Earl Percy Parks, Mephistopheles; Christian Frederick Martens, Valentine; Leo Rappaport, Wagner; Helen Herbert Thorne, Marguerite; Augusta Rentsch, Siebel; Jessie Lewis, Marta. The organ was played by Charles Hansen, and a mixed chorus and orchestra gave proper aid.

A musical menu fit for art epicureans is announced by Ona B. Talbot, for whatever else may interest the musical public of Indianapolis at large, nothing during the last few seasons has exceeded in general importance the "announcements" made by this enterprising woman concerning the artists and organizations managed by her. Mrs. Talbot has spared neither labor nor funds to give the people here the best in every sense of the word, the coming season holding for us a potpourri of art, thus incurring a tremendous expense which must necessarily be balanced by subscriptions from a generous public. The regular season begins with a series of three concerts, which are as follows: October 24, Madame Gadsby; November 22, Pittsburgh Orchestra, Schumann-Heink, soloist; and February 1, the Boston Symphony Orchestra, with others to be announced later. All of Mrs. Talbot's concerts will take place at English's Opera House. Season tickets for the three named ranged from \$8 to \$3, the cheapness of which is apparent to all, when it is considered that the Boston Symphony Orchestra alone, with its worldwide reputation, commands super-excellent prices wherever it plays. It was most difficult indeed to be procured for the mid-season, and for a city of Indianapolis' size, the engagement being effected entirely through the energy of the parties arranging it. Such a musical event must appeal to all art loving people.

The concert which was given by the organist and musical director, Charles F. Hansen, and the quartet of the Second Presbyterian Church, assisted by Bertha Schellschmidt, violinist, on May 25, was an artistic affair, with a program of exceeding interest, inasmuch as the members of the quartet—Lillian Josephine Addam, Alice Whallon, Raymond Lynn and Louis Dochez—are warmly admired here and do excellent solo, as well as ensemble, singing. Miss Schellschmidt's playing of course, was the "bright, particular" event of the evening, as she is considered one of the very best of the local artists. Mr. Hansen is always musicianly.

At the Winchester (Ind.) High School graduating exercises last week several pupils of the Indianapolis Conservatory of Music sang. Ruth Tevis gave "The Skylark's Song" (Dudley Buck.) She has a soprano voice of broad compass. Nellie Nelson, who is also one of Mr. Marten's pupils, was another who sang artistically.

The program of the Indiana State Music Teachers' Association includes Von Norden, tenor; Henry Holden Huss, pianist; Hildegard Hoffmann Huss, soprano, and Julia Rive-King, pianist, with other artists to follow. Frankfort, our picturesque little sister city, 40 miles away, is all astir

over the interest which she is attracting at having so important a gathering within her gates.

Mr. and Mrs. Henry Wolfsohn, of New York, were guests of musical friends in the city last week.

Gwilym Miles, the baritone, will make a tour for the season of 1906-7 of the following Indiana towns, under the local management of Edward Taylor: South Bend, Goshen, Fort Wayne, Richmond, Muncie, Terre Haute, Vincennes, Evansville, Madison, Columbus, Crawfordsville, Logansport, Frankfort, Bushville and Indianapolis. In both Indianapolis and Terre Haute Mr. Miles will sing in "The Messiah."

The closing junior concerts of the Indianapolis Conservatory of Music, which are early in June, will be ten in number. The first four are to be given at the Propylæum, and the last six in the auditorium of the German House.

Last week Logansport was favored with what its local papers term a "rare musical treat," when Mrs. Roy Johnston, pianist, and Ferdinand Schaefer, conductor of the Indianapolis Philharmonic (symphony) Orchestra, gave a joint recital. One local daily says: "The playing of Herr Schaefer was marvelous; his tone production beyond that of any violinist who has visited Logansport in years." A noted musician who has spent years in Europe, while visiting this city, said to me: "Herr Schaefer is a great violinist, and Indianapolis will yet reap a rich reward from having such a teacher and artist in its midst." Some of the pupils of Mr. Schaefer scoring successes are Josephine Sims, who is often heard from in her professional work with the violin; Wilbur McCall, recently engaged as soloist with Neely's orchestra, which makes a concert tour next season, and Maud Stone, who has become popular as a performer at social functions.

What will be known as the Euphony Quartet has been formed by the voice pupils of Christian Frederick Martens. They are Ruth Tevis, Nellie Nelson, Winona Baker and Mae Reynolds, who comprise an organization which is attracting considerable attention. Their work will lie chiefly with the summer Chautauqua of the Middle West, several bookings having already been made. Miss Tevis' beautiful voice will be recalled in the "Gondoliers," recently produced here. The others all have good voices, that of Miss Baker being especially beautiful.

WYLYNA BLANCHE HUDSON.

The Hofmann-Nordica Prizes.

To the Editor of the Musical Courier:

What is the musical world coming to in America, when such music, as has lately appeared in the Ladies' Home Journal, wins prizes. We said "um" to ourselves after reading through the Nordica prize songs, wondering if they were "the best of the best," as the lady requested, that were entered in the competition. But!—when the Hofmann prize compositions appeared this week we felt compelled to ask a few questions about this matter, which is not intended in any way to reflect on the composers who were lucky enough to obtain the prizes.

Taking the first Hofmann prize, why was not Homer Bartlett given his share in it? The first phrase in his song, "Dreams," with a change in time was much in evidence; though I protest that I am not accusing the author of intentional plagiarism. Perhaps Leonard Liebling might come to the rescue and tell us in what musty tome the phrase is hidden away and what its ancient form. We would like also to ask why Mr. Hofmann and Madame Nordica did not express their offer with more clearness? If they wished shorter compositions with only the tonic, dominant, subdominant and relative minor, why not say so plainly?

In conclusion, I wish to say that if a better showing was made than appeared, a supposition which I do not doubt is true, what incentive is there for the American composer to write anything but rag time or some such?

FREDERIC EMERSON FARRAR.

NASHVILLE, TENN., May 25, 1906.

Nordica Tours Past and Future.

Madame Nordica closed her spring tour of twenty-six concerts at Chattanooga last week. In every town Madame Nordica appeared before great audiences. In Oklahoma City, it was said, she sang before 7,000. This tour was under the management of R. E. Johnston, who is also booking Nordica and Ysaye together for December, January and February, of the season of 1906-1907.

PORTLAND.

PORTLAND, Ore., May 21, 1906.

After a professional tour of Eastern cities, Elmore Rice is back again in Portland.

Jessica Park was soloist at the last meeting of Rose Bloch Bauer's Tuesday Afternoon Class. Her rendition of "Four Indian Love Lyrics" (Woodforde-Finden) was especially commendable.

Edwina Mastick and Mildred Meyer were soloists at the last social meeting of the University of Oregon alumni.

Mrs. June McMillan Ordway's latest composition, "Dear Little One, Go to Sleep," is attracting much attention and high praise.

Mrs. Walter Reed's Tuesday Afternoon Club presented an attractive program at the recent meeting.

At the last meeting of the Fortnightly Music Club early operas were the subject of study. Interesting papers were read by Line Linehan and Mrs. C. J. McCracken. Arias written in the fifteenth and sixteenth centuries by Monteverde, Carissimi, Lulli, Purcell and Scarlatti were sung by Petronella Connolly, Evelyn Hurley and Mrs. W. B. Hamilton.

The recent pupils' recitals at St. Helen's Hall showed very creditable work on the part of those engaged in it.

Harold Vincent Milligan, organist and choirmaster of Calvary Presbyterian Church, has just received direct from Adolph M. Foerster several of his latest songs and also a piano suite. These will likely be heard in public here in the near future. A group of Mr. Foerster's "Greek Love Lyrics" will be sung by S. H. Allen-Goodwyn at his coming recital.

Seldom has more genuine pleasure been manifest than at the last concert of the Graham String Quartet, Tuesday evening. The house was crowded by an audience distinctly musical. After the concert was over and applause had died away, one heard on all sides praise of the work. Their playing of the two quartets, Schumann's No. 2, op. 41, and Mozart's No. 15 (B flat major), was distinguished by musicianly finish. William Wallace Graham, leader of the quartet, was soloist of the evening. He played the recitative and adagio from sixth concerto, by Spohr. The other members of the quartet are Mrs. Sherman D. Brown, second violin; Emil Theilhorn, viola, and Ferdinand Konrad, cello.

The benefit for Richard A. Lucchesi last week was a brilliant affair. Portland's leading talent united for this concert, which was to aid the distinguished musician, who is one of the unfortunate victims of the San Francisco disaster. The artists took pleasure in interpreting a number of Mr. Lucchesi's own compositions, as well as those of other well known composers. The opening number on the program was the "Trio Caratteristico," op. 59, violin, cello and piano, composed by Lucchesi. Mr. Lucchesi was at the piano, with W. Lind, violin, and Ferdinand Konrad, cello. It was followed by solos by May Dearborn Schwab, soprano; Anna Beatrice Sheldon, soprano; Minna Hance Evans, contralto; Mr. Lind, violin; Rose Bloch Bauer, soprano; Arthur Alexander, tenor, and the Lakme Quartet, composed of May Dearborn Schwab, Ethel M. Lytel, Nettie Greer and Mrs. W. A. T. Bushong; Mrs. W. E. Thomas, director. The closing number was an "Ave Maria," by Lucchesi, for soprano, with violin, piano and organ accompaniments. Mr. Lucchesi intends remaining in Portland.

EDITH L. NILES.

Recital by a Jannotta Pupil.

LOS ANGELES, CAL., May 21, 1906.

Marguerite Buckler, a pupil of Alfredo Jannotta, was heard at a song recital here at Symphony Hall last week. The Los Angeles Daily Times said that Miss Buckler has a voice of "surpassing sweetness, true and pure, and perfectly placed." Her teacher, Signor Jannotta, was in the audience. Miss Buckler sang an aria from "Traviata," and songs by modern composers. Her closing number was the Gounod "Ave Maria." The young lyric soprano was assisted by Mrs. M. Hennion Robinson, pianist, and Natorp Blumenfeld, violinist.

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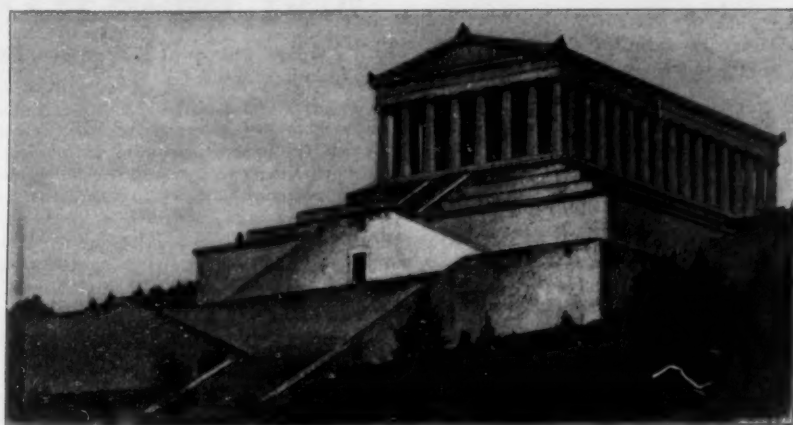
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EDNA RICHOLSON
Pianist. Most Talented Pupil of RAFAEL JOSEFFY
332 West 56th Street NEW YORK CITY



WALHALLA, REGENSBURG, NEAR MUNICH, GERMANY.

MUNICH, May 12, 1906. Gabriel Pierné's musical legend, "The Children's Crusade," has had two most successful productions in Germany this season, the first being given April 1, in the charming and historic old town of Augsburg, and the second in Munich, some weeks later, the latter being a benefit performance to assist the families of the victims in the terrible disaster at Courrières.

Both presentations were given by the Oratorio Verein of Augsburg, under the earnest and capable leadership of the director, Professor Wilhelm Weber, and they proved notable affairs. The unique subject of the work is in itself calculated to appeal to one, and the original feature of the children's chorus, which is introduced throughout, lends it further interest. It is founded upon the poem, "La Croisade des Enfants," by the noted French writer, Marcel Schwob, who died last summer. The subject deals with the old mediæval legend of the heroic band of children, who, inspired with the belief that they were called by Heaven to rescue the Holy Land of Palestine from the Saracens, set out in the year 1212 to find their way to the Orient and disappeared, leaving no traces behind them, though it was believed that they set sail from Genoa and were drowned in a storm off the coast of Sardinia. Schwob's poem adopts this version of their fate.

In the musical setting the work is divided into four parts, as follows: First, "The Departure"; second, "The Highway"; third, "The Sea"; fourth, "The Saviour in the Storm." The music bears distinctly the stamp of the modern French school. The unity and harmony of plan and the skill in construction which it exhibits challenge admiration, and the orchestration is very fine and full of power. It is unfortunate, however, that the work has not more melody and color, which would certainly render it more in keeping with the spirit of the subject and would greatly enhance its other merits. The first and second portions are far more melodious than the others, the last being especially disappointing in this respect.

Its finest feature is the wonderful portrayal of the storm by the orchestra—one of the most vividly grand and realistic tone pictures ever produced.

The children's choruses are naturally the important feature of interest throughout, together with the solos of the blind boy, Alain, who accompanies the juvenile host, and his little friend Allya. The two hundred children who sang the choruses at the Augsburg and Munich presentations cannot be too highly praised for their share in the performance. Their singing was admirable, marked by wonderful unity and precision, and in every way reflected the highest credit upon the training of Professor Weber, to whom, by the way, the work owes its introduction into Germany.

Professor Weber himself translated the text into Ger-

man, undertook the training of the different choruses—the children's of two hundred voices, the women's chorus, the men's, and the mixed chorus of one hundred and eighty voices—and eventually brought before the public a highly successful performance of the work in the Saalbau Herrle, in Augsburg, at which the composer was present.

The part of Alain, the blind boy, was sung by Johanna Dietz, of Frankfurt, and that of Allya by Emma Bellwidt, of the same town. The tenor, Ernst Brandenberger, of the Augsburg Opera, sang as the récitant whose apostrophes serve to depict various incidents in the course of the work. Neither the first nor the last named of these soloists was very satisfactory. Both have beautiful voices, but their singing lacked sympathy and their vocal "vortrag" was very faulty. Frau Bellwidt, who has a pure, beautiful soprano, sang acceptably as Allya. The smaller solo parts belonging to the work are those of a mother, a seaman, and, at the conclusion, a Voice from on High. There is also a small chorus of heavenly voices, which



THE AUGSBURG OPERA.

was composed of twelve pupils of the Augsburg Educational Institute for the Blind, who sang under the direction of Georg Roth.

The children's chorus was composed of one hundred and ten little girls from the Stetten Institute and the "Tochter-schule," of Augsburg, and ninety little boys from the St. Anna and the Real gymnasiums. The mixed chorus was that of the Augsburg Oratorio Verein.

The performers at both productions were the same; but that in Munich considerably excelled its predecessor, both in point of artistic excellence and in the more imposing circumstances surrounding it. As previously observed, it was given for the benefit of the Courrières sufferers, and was under the patronage of the French Embassy. It occurred in the Tonhalle, under the direction of Professor Weber, and assisted by the Royal Opera Orchestra of Munich, owing to the absence of the Kaim organization, whose services the management had at first hoped

to secure for the occasion. A great number of the Royal family attended, including Crown Prince Ludwig and his brother, Prince Leopold, with a large and brilliant court retinue.

Both soloists and choruses were in excellent form, and gave of their best; and the hall being larger and with better acoustics than that in Augsburg, naturally added considerably to the effect.

Albert Jungblut, of Berlin, sang the tenor solos on this occasion, and sang them well; otherwise the singers were the same as in the previous production. M. Pierné had expected to come from Paris for the occasion, and, as at Augsburg, to preside at the organ, for which instrument he has written a part in the concluding chorus; but he was unfortunately, at the last moment, prevented from fulfilling his promise; and the organ part, which is not an obligato, was then discarded.

"La Croisade des Enfants" was crowned in the Concours des Prix de Paris, and had its first production in that city, at the Concerts Colonne in the Châtelet, January 18, 1905. M. Pierné says that an English translation of the text has been prepared by Mrs. Nelson Burritt; and I understand that there is question of the work being presented in America by Walter Damrosch, either next season or the following.

In view of the praiseworthy results accomplished by Professor Weber and his Oratorio Verein, it seems worth while to note also the achievements of the opera in Augsburg. This quiet, quaint little town can boast of a very handsome modern theatre, in which productions are given that would cast no discredit upon the Munich "Hofbühne" itself; as was proved by the performance of the "Meistersinger," which I witnessed there during my Augsburg visit as THE MUSICAL COURIER's envoy to the initial German performance of the "Croisade." The cast, which was excellent, had three "guest" singers, namely, Desider Zador and Sebastian Hofmüller, of Munich, as Beckmesser and David, respectively; and as Eva, Hilda Schoene of the Mannheim Opera. The native talent, however, did not show itself behindhand. Alvin Richard, with his stately presence and splendid voice, proved a fine Hans Sachs, and his acting was also very acceptable. Ernst Brandenberger, whose singing the previous day, in the "Children's Crusade," had not been at all up to the mark, showed himself as Walther von Stolzing in quite another light. He has a very beautiful tenor, rich, sweet, and of good carrying power; and he used it to excellent effect in the opera. His style was good, and he sang with feeling and taste. Hilda Schoene, the Mannheim "guest," has a beautiful voice, but her singing was not equal throughout the evening. In the scene, however, in Hans Sachs' house, she did some exceedingly fine work. As regards the rest of the singers, they nearly all filled their respective roles remarkably well. The staging was very effective, and the orchestra played admirably under the direction of its regular conductor, Herr Moritz Grimm, of Augsburg.

The interior of the theatre is richly decorated and exceedingly handsome. The stage is spacious, and the seats are well disposed for a good view. The exterior of the building is quite imposing, and covers a considerable tract of ground in a prominent square of the city. Everything in connection with the institution appears to be thoroughly organized, and to run as smoothly as possible, under the superintendence of its capable stage manager, Carl Hänsler. Augsburg, in short, may well be proud of its theatre and its opera.

The accompanying picture gives a view of the building, showing the stately façade.

ETIENNE.

Armas Järnefelt, leader of the Opera in Stockholm, has been elected successor of Martin Wegelius, deceased, as the head of the conservatory in Helsingfors.

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THE GEWANDHAUS,
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LEIPZIG, MAY 16, 1906.

When Sidney Jones' comic opera, "The Geisha," André Messager's "Empress' Dragoons" and Offenbach's "Beautiful Helena" are given in one theatre within a single week, it dawns upon the hearer that the average composer of comedy or operetta music is a pigmy in comparison with Offenbach. The three works named have just been given splendid production at the Old Theatre, where Frau Siegmund-Wolff, of Vienna, appeared as guest in the title roles of the first and last named operas. The Messager work had never been given in any German city before this performance of May 12. Its success was most meagre, probably largely on account of the banality of the text.

"The Geisha" has much that is attractive in its light plot and possibilities for pretty costuming, but it has themes that sound just as thin in Leipzig as when given in England or America. The same awkward, amateurish manner of leading from dialogue into the various musical numbers is observed here occasionally, just as in most of the American musical comedies.

And Messager drops into the same unskilled introduction to some of his musical numbers. There is great superiority of the Messager music over that of Jones. But it is still true that the former has not departed from the popular, and he has begun this work in the veriest musical commonplace. Later in the opera he seems to have asserted himself, and while ever in the popular formula, has written in infinite prettiness and grace. The text, now translated into the German, is as shaky as it is possible to be without coming directly to the impossible.

The majority of the American theatre operetta goes have never had the chance to learn that there is more musical satisfaction in a single line of the "Beautiful Helena" score than there is in an entire evening of many of the pot boiling musical comedies that they are called upon to support. And the American manager who ex-

hausts his resources to find something better to sell must be also unaware of the wealth of old material that deserves translation and revival. The rare character and genuine musical breadth which Offenbach was able to call up anywhere in his score and express in the easiest phrases leads one to wish for its rebirth. The public on your side would profit by frequent contemplation of this very high ideal for comedy music that is simple, yet noble.

The American manager is conceded a very good knowledge of his own business, as he is often successful in paying the freight, both going and coming. So long as he gives the new native works, the young American composer will have the substantial encouragement to which his talent and citizenship entitle him. But as yet the culture the young American composer has taken in advance of his productive work has been generally too meagre to be worthy the great opportunities already granted. Wherever his work has failed it has been because of poor musicianship and lack of conscience toward the paying public. It is on such grounds that one bases the suggestion of an occasional revival of an old foreign work that would do no permanent damage to the young American composer, but would force him a little higher toward the stage of artist.

The music dealers of this part of Germany, including many publishers and their representatives, held a brief convention here the past week. Members of the press were not allowed attendance upon the regular sessions, and, as it happened, THE MUSICAL COURIER was the only musical periodical represented at the banquet. Publishers from many Provinces of the Vaterland were present in friendly association. Dr. Hugo Riemann, for whom the chair of music in Leipzig University, was created; the aged violinist, Friedrich Hermann, and Cellist Julius Klengel were among the non-publisher guests.

The first Vortragsabend given by pupils of the Royal Conservatory since the Easter vacation was that of May 11, when the following program was presented with the assistance of the student orchestra under Hans Sitt: String quartet in D minor (Mozart), Fräuleins Süss, Hacke, Herr Löffler, Fräulein Perrottet; variations for two pianos on theme by Schubert (A. Holländer), Miss Payne, Miss Singleton; F major piano concerto, with Reinecke cadenzas (Mozart), Fräulein Fischer and orchestra; pieces for violin alone, the Saint-Lubin "Lucia di Lammermoor" fantasia and the Ernst "Erl König" fantasia, played by Herr Schkolnick; piano fantasia and fugue, composed and played by Herr Kögler; songs with piano, Spohr's "Die Rose," Schumann's "Dein Angesicht," Taubert's "Wiegenlied," Fräulein Harlmann; C minor piano concerto, one movement (with Reinecke cadenza), Mozart, Fräulein Vincent and orchestra.

The playing of the program was in every instance praiseworthy, but there was the minimum of music to be found in this Mozart quartet. It was evidently written on an off day, for the material is so plain and uninspired that it would take a set of geniuses to read much interest in it. On the other hand, the two piano concertos were very worthy and pleasing examples of the same composer's muse.

When G. W. Chadwick was in Leipzig recently he heard a very uninspired performance of this "Lucia di Lammermoor" fantasia, then expressed great dissatisfaction with the composition. He may have forgotten for the time that the violin literature is comparatively poor, and notwithstanding its limited volume, there is much being played that has less value. The Ernst "Erl König" fantasia is about in the same class, requiring about such a technic, differentiated by greater technical demands and the slightly stronger German theme by Schubert. But both are decidedly for the violin and form very thankful mediums for the virtuosi who can give out some musical feeling while overcoming their very great difficulties. The Hans Sitt pupil who played them in the Conservatory had very good luck, both technically and musically.

The piano fantasia and fugue, written and played by a student, was a most creditable performance in either viewpoint. The fantasia was in a mood as nearly related to Tchaikowsky as any.

On Sunday evening, May 13, in Hotel de Prusse, one had the pleasure of seeing a number of notable musicians enjoying themselves at a students' recital. Dr. Anschütz, president of the Bach Verein and member of the Gewandhaus directory; Julius Klengel, his brother, Dr. Paul Klengel, and the less known piano virtuoso and instructor, Telemachus Lambrino, were among these. The occasion was a recital by five pupils of violinist Walter Hansmann, a private instructor, who has been for eight or ten years a preparatory teacher for Hans Becker, of the Conservatory.

Erich, the fourteen year old son of Dr. Anschütz, and Nora, the sixteen year old daughter of Julius Klengel, were among the performers. The first offering of the evening

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was two numbers from Sitt's "Jugendalbum," played by the microscopic seven year old violinist with the long distance tone, Erik Pehrson. Then came Gustav Holländer's A minor concerto, played by Gustav Fritzsche, of about eleven years. Young Anschütz followed with the Godard "Jocelyn" berceuse and "Le bavolet flottant," by Couperin. Fräulein Klengel played the Viotti A minor concerto, No. 22, with the David cadenzas, and Herr Schachtebeck closed the program with Handel's E major sonata, No. 6. The accompaniments were in the hands of the well known artist, Max Wünsche.

The entire program was carried out in a manner showing strictly high class teaching, considered from any viewpoint of mechanism or interpretation. Schachtebeck is a young man who has not been in Leipzig long, but he will become an imposing artist, judging by the breadth of his playing in the Handel sonata. Fräulein Klengel, who appeared as violinist for the first time formally, had adequate facility for the Viotti concerto. Furthermore, there were many passages wherein she showed unmistakable breadth, which will be practically ideal for her later interpretation of serious compositions.

After the recital Dr. Anschütz was complimented upon the enthusiasm which brought him and noted executive artists to a student concert. He replied that they enjoyed one occasionally and felt it an especial duty to attend when their own offspring were playing. Upon being reminded that other people's offspring sometimes played very badly, he said: "Well, that could never happen at a recital by the Hansmann pupils!"

So believeth the scribe.

Frederick Flint, of New York, is leaving this city May 17 for America, after spending five years here in the study of the violin and musical aesthetics. His violin study was under Arno Hilf, of whom he had private instruction. After a brief visit in New York, Mr. Flint will locate in Washington, D. C.

Benedict Bantly, of Victoria, B. C., is leaving Leipzig May 19 to sail from Hamburg to New York May 24. He will probably spend some weeks in Chicago. M. Bantly is carrying home a few of his own manuscript piano compositions, written during his three years' study in the Royal Conservatory.

The young contralto, Beatrice Brooks, of Gambier, Ohio, has recently returned home, accompanied by her mother. Miss Brooks has temperament and her voice is a contralto of exceptional beauty, now coming almost to its right stage of training. She has been for some months under Mrs. Carl Alves, to whom she will probably return in the autumn.

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The vocal instructor, Helene Caspar, and piano instructor, Elise Lommatzsch, combined to give a recital by their pupils May 13, in the small hall of the Central Theatre. The vocal numbers were in ensembles of six, four, three and two voices and in solo. Material by Winterberger, Hallen, Cornelius and others was used. The piano selections, played mostly by quite young students, included a group of Winterberger, R. Fuchs, Niels Gade, Chopin, Field and Beethoven.

The vocal teaching, as shown in the work of these six female voices, seemed thoroughly safe. As the voices were all young, there was not one yet intensified as it would rightly be at maturity. But there was no mistreatment of the throat, and as the enunciation was good in every instance, one was inclined to place much confidence in the teaching that permitted such conditions.

The piano teaching seemed to represent a comparatively lower status. There was conscientious working out of the selections, but not nearly the same relative development of taste or technique that is seen in any of the thoroughly modern piano teaching for children of the new world.

Ernst B. Rauner, proprietor of the Leipzig American music store, already reports favorable response to his advertisement recently placed in this paper.

EUGENE E. SIMPSON.

Rider-Kelsey at the Cincinnati Festival.

Corinne Rider-Kelsey's triumphs during the past season would have turned the head of a less sterling artist. Mrs. Kelsey is a singer with a soul, and thus tributes and ovations by audiences cannot spoil her. One of her greatest successes was achieved at the recent Cincinnati Festival. The soprano sang at the second concert in Elgar's "Apostles," and at the fourth concert, taking the place of Madame Homer. The press notices, in the order in which they were written, are appended:

This voice sympathy was fully realized by Mrs. Rider-Kelsey, soprano, in the part of the Blessed Virgin and the Angel. Her voice unbent gracefully to the very depths of feeling and it was a voice touched with purity and flexibility.—Cincinnati Enquirer, May 3, 1906.

Mrs. Rider-Kelsey displayed in the singing of the several roles allotted to her a very sweet and pure soprano voice, resonant enough to lift it above orchestra and chorus, despite a certain quality of lightness indicated by its timbre. Mrs. Kelsey sang very beautifully and with reverence throughout the entire evening, and may be considered to have scored a great success.—Cincinnati Times-Star, May 3, 1906.

Of the soloists, Mrs. Kelsey displayed a beautiful, evenly cultivated voice of most tender quality. Her singing of the part of the Blessed Virgin was sublime, especially in the scene at Golgotha, where she sang with an artistic finesse and understanding worthy of our festivals.—Cincinnati Commercial Tribune, May 3, 1906, by Prof. A. J. Gantvoort.

Mrs. Rider-Kelsey sang the part of the Blessed Virgin and the Angel. Her voice is a soprano of extreme purity and brilliant quality, and the impression which she made on her first appearance in Cincinnati, was a most favorable one.—Cincinnati Commercial Tribune, May 3, 1906, by Alma Koch Hillhouse.

Not only did Madame Rider-Kelsey hold her own amid such distinguished company, but her work by itself was so good as to call for special comment. Her voice was equal to all demands, and, in the upper register, was clearly audible in the ensemble numbers against chorus and orchestra. Furthermore, she was letter perfect in her part and sang the trying music with ease and confidence. The confusing cross rhythms in which the score abounds did not worry her at all, but her part at all times was delivered with accurate attack, clear phrasing and intelligent expression.—Toledo, Ohio, Blade, May 3, 1906.

The soloist last evening was to have been Madame Homer. Her absence was a source of regret to her many admirers. The silver lining to the cloud was the opportunity to hear Mrs. Rider-Kelsey in a real, detached solo. The old favorite aria by Haydn was chosen, because it was readily available, like the "ready to serve" entrées in a menu, and yet it made the hit of the evening. Mrs. Kelsey was accorded a double recall and would have been compelled to give an encore but for the stringent (and proper) festival rule.

Mrs. Kelsey's ovation was well deserved, for it would be hard to imagine a sweeter, purer delivery of the well known aria. Her voice was at its very best. Such beauty of tone, such grace of phrase, have rarely been heard even in Springer Music Hall.—Toledo, Ohio, Blade, May 5, 1906.

Mrs. Rider-Kelsey won many favorable comments by her expression of sincere effort in the various narrative portions of the text.—Cincinnati Post, May 3, 1906.

Mrs. Rider-Kelsey, taking the place of Madame Homer, sang "With Verdure Clad," and won the admiration of the knowing by the sweet soundness of her voice and style.—New York Tribune, May 5, 1906.

One of the genuine artists of the festival was demonstrated in Madame Rider-Kelsey, soprano, who sang with orchestra, "With Verdure Clad," from "The Creation." Her charming simplicity and nobility of style, with the purest of intonation and beautiful enunciation, were in evidence. She was greeted with rounds of applause.—Cincinnati Enquirer, May 5, 1906.

Mrs. Rider-Kelsey replaced the selections chosen by Madame Homer with the Haydn aria from "The Creation," "With Verdure Clad," which she sang most beautifully. Each repeated appearance of Mrs. Rider-Kelsey adds to the high esteem which she has won in Cincinnati. Her voice is very lovely in quality, and her style extremely good in oratorio work. At the present it is a lyric soprano, which a few years of careful work would broaden and amplify. Great things may then be expected of this eminently satisfactory singer.—Cincinnati Times-Star, May 5, 1906.

In place of Madame Homer's two numbers, Madame Rider-Kelsey sang "With Verdure Clad," from "The Creation," with great nicety of taste and excellence of voice production and quality.—Cincinnati Commercial Tribune, May 5, 1906.

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